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THE ART OF THE PLAYER-PIANO

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To my Father

JOHN FRANCIS GREW

Yardley Wood

THE ART OF THE PLAYER-PIANO

A TEXT-BOOK FOR STUDENT AND TEACHER

BY

SYDNEY GREW

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". . . though indeed all are naturally inclined unto Rhythme. . . ."

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The art of the player-piano

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PREFACE

THE Art of the Player-piano lies in the pedalling and in the use of Tempo-control Lever or Buttons. Pedalling is as breathing in singing or fingering in pianoforte playing. Certain of the more subtle refinements of musical performance remain outside the Art of the Player; but in the main everything is possible that is necessary in an intelligent, personal, and complete performance. I say *complete*, because what cannot be produced in the normal way of musical effect may be produced in a way special to the new instrument — there is compromise in the executive art of any musical instrument.

Rhythm, the foundational and constructional power in music, determines pedalling and *tempo rubato*, or free time. The player-pianist creates mentally the rhythmical form of the motive or phrase, and then creates it in the instrument by process of pedalling and tempo-control. It is a curious thought that, since the imaginative conception of rhythm is a highly intellectual act, the Art of the Player-piano is entirely volitional; the playerist has no mechanical work to do, even in the beginning, of the order inseparable from the piano, the organ, and the violin. My idea throughout this book has been the development of the rhythmical consciousness. I am not aware that any attempt has been previously made to formulate the principles of this new executive art.

Cadenced metrical counting must take the place of fingering in the work of the player-pianist; after that, articulation of notes into motive on the one hand, and on the other hand the cadential phrasing of groups of motives into measures, clauses, and sentences. The teacher of the pianoforte first shows his pupil how to finger notes; the teacher of the player-piano

instructs his pupil first how to count. The instrument itself compels correct quantitative counting, being its own metronome.

I have provided generous supplies of music, for the reason that the playerist will get through as many as twelve large works in an evening. The pieces set for close intellectual study in the latter half of the book are of the type that is easy to memorise. It is my idea that the student should play a piece some twelve or fifteen times, and then reconstruct it in mind by aid of the abstracts I make of the form, rhythm, cadency, and accentuation of the piece. He will thereupon complete his study of a composition with the same fine and accurate knowledge of its dynamical features as a reader of elaborate verse has of the same features in a poem. Every detail of the rhythmical abstracts can be transcribed to the roll.

I have assumed that the student has no ability to read music. The course of instruction, however, gradually supplies facts and principles of musical notation which will in the end enable the student to find his way about printed music, and to observe the many details of the pieces which I have not been able to mention.

The intellectual effort required in Chapters XXV–XXIX is slightly less than that required in the study of instrumentation, canon, building construction, algebra, and so on ; but it requires the same qualities and similar determination.

I am happy to acknowledge unusual indebtedness to G. W. F. Reed, Esq., and to express warm gratitude. And I thank my wife for her patient consideration during the putting together of the book, and for her selection of the pieces used in an important chapter.

S. G.

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THE ART OF THE PLAYER-PIANO

PART I

CHAPTER I

PRELIMINARY

On taking up the study of the player-piano, we remove from our minds an apparently instinctive idea—the idea that the instrument must be driven by heavy and laborious pedalling. The idea is erroneous, and while it prevails we do nothing artistically. The instrument is to be stimulated, not driven. It is to be made to operate, not by crude physical force, but by movements induced by musical feeling and guided by musical knowledge. The player-piano, like the pianoforte and the organ, is a musical instrument; its control is an art, and the performer an artist.

The course of study laid out in this book indicates how player technique may be acquired and developed, and how the student may build up the knowledge of music on which that technique is based.

I find it takes about three years to make a good player-pianist of a man or woman of average musical intelligence. It takes about seven years to make a good pianist or organist or singer. The difference in time is due to the different executive character of the instruments. Musical intelligence progresses at the same rate; but where the player-pianist understands first the larger aspects and effects of music, and works back to the more minute and refined details, other instrumentalists move from the small to the great. Some singers and pianists do not ever develop the larger understanding of musical compositions, and few playerists

develop the refinements and individualities of art. About three years is the time required to cultivate a true musical consciousness; but one has to work.

The player-pianist has mastered the rudiments of his art as soon as he can pedal easily and quietly, play soft or loud at will, alter the *tempo* without losing grip of the rhythm, and throw a slight measure of warmth and personality into performance. This stage should be reached within a month, the music selected being simple and the playing carried on with the mechanical aids to performance (i.e. separation of melody and accompaniment, employment of Sustaining-lever, etc.) afforded by roll and instrument. He is on the road to a skilful command of the instrument as soon as he can deliver a pedal-stroke on any beat or "count," which he should be able to do the moment he has learnt to count or beat time. And he is not far from final mastery of music and player when he can pedal according to the rhythmical "measures" of the music, so that his strokes are not only strictly economical, but placed so delicately that the musical sound is cadenced, or (as musicains term it) phrased. This third stage can scarcely be reached under a couple of years; but the matter rests entirely upon musicianship: unmusical persons never reach it.

Player technique cannot be formulated and described beyond the elementary grade. Its *technicale* is as elaborate and subtle as that of singing and speaking, but also it is very nearly as instinctive. Just as a good reader of poetry can scarcely explain how he produces his effects, so a good player-pianist can scarcely say how he operates on his instrument; all he can say is, that he is conscious of something musical, and that what he feels is instantaneously translated into effect. (See page 112.)

I emphasise the comparison drawn between reading emotional verse and performing music at the player-piano, with the remark that I have in more than twenty years met less than a score of capable elocutionists, and with the further remark that in over ten years I have met but a half-dozen of adequate player-pianists.

I

In this course of elementary musical study we shall not give much thought to the architecture of music; but the clear presentation of form is so vital a matter in the performance of music that I consider we ought to carry with us, from the very beginning, the following proposition: *That emotional and æsthetic*

appreciation of music is safe and sound only when controlled by intelligent understanding of the form of music. The proposition is true of the appreciation of any art; but it is particularly true of the art of music, because music is, by nature, something which occupies successive fleeting moments of time and which has for subject-matter, not an intellectually apprehensible thought, or a visible object, but a subtle, mentally intangible, mood or phase of feeling. Music, therefore, must itself be clear in form, and its performance must be architecturally stable, if it is not to appear rambling at the best and chaotic at the worst.

Architecture and Form, mean balance and proportion. A piece of music is a balanced rhythmical movement round a certain centre. That centre, being tonal, we cannot describe; but the movement itself we can describe and, moreover, illustrate by a diagram that could be carried in mind during performance, with, for result, a presentation of form as clear as the outlines of a cathedral.

With the form clear, the meaning of the piece is clear likewise, and our emotional and æsthetic appreciation of the music is made full and safe.

When we do not like a piece, it is sometimes because we do not understand its form. When we are bored and confused with a piece (as at the first playing of such a work as Schumann's *Humoreske*) it is because we are unable to apprehend the balance of its parts and to relegate them to their common centre. When we get tired of a piece, it is generally because we have proved that its architectural principle is too elementary any longer to interest us. Similarly when we find that we are getting tired of all pieces of a particular type or class (as pieces of the class of Chaminade) it is because we have reached a stage of development where we want something larger and grander. And when we discover that what once bored or confused us (as the music of Bach or Brahms) begins now to afford intellectual and æsthetic pleasure, it is because we have found what is suited to our advanced musical knowledge.

Form, the final manifestation of Rhythm, is the end of the means whereby music is made up—*com-posed*, " put-together." And that is why I say we must stedfastly make ourselves aware of the form of music, and furthermore that so long as we make the above proposition an article of our musical faith, we never tire of study, or find it impossible to understand a composition,

however hard and obscure the composition may seem at first sight.

You may say to yourself, And have I, in working at my player, always to be analysing pieces, and always to be on the alert for intellectual details ? Have I always to be *thinking* about things ? Can I never give myself up to a simple, straightforward enjoyment of music ?

The answer to such questions is a simple No. You may, indeed must, give yourself up to simple, straightforward enjoyment of music, and this whenever and wherever you desire ; particularly when, for a moment, you become tired of study, or when you encounter a piece of attractive music. (There is no delight greater than floating through an unfamiliar piece of pleasant music.) And when you have once learned a piece, you must cease to play it analytically, and for all time play it synthetically ; that is, as a compact whole ; who parses the sentences, or analyses the paragraphs, of a poem he is reading for pleasure ?

But none the less must you train and educate yourself. You must acquire the ability to parse and analyse, and the power to contemplate philosophically the manifestations of cause and effect ; else in serious and profound art you may not be able to understand the expressions of the poet and to comprehend the significance of his thought. There are in Browning phrases we cannot understand until we have examined them grammatically, and in Shakespeare events and characters we cannot fathom without long continued psychological study. Similarly in great composers are passages, sometimes whole movements, that we have to thresh out with intellectual energy and scientific thoroughness before we understand them and so find them pleasurable. The reward is worth the labour, as it is to climb a stiff hill to see a gorgeous stretch of country.

Yet it is only while we are novices learning music, or when we happen to encounter a particularly tough problem, that we player-pianists have to study with extreme intellectual concentration. At other times we have merely to play—literally to play ; though it still remains true that as a baby has to go slow when it is learning to walk, and carefully to calculate distances before its mind grasps problems of space and movement, so we in the beginning have to be content to do the same.

With our instrument, these early stages of slow calculation and elementary labour do not last long ; and when they are once

over they are over for all time : the player-pianist has no occasion to fear the constantly recurring hindrance of a technique that may suddenly dissipate itself. He may neglect his instrument for a month, and on taking it up again find himself still in good technical condition ; he may spend months in quite careless enjoyment of music, and find—when he has occasion to probe deep into some knotty matter of rhythm or form—that his mental power of analysis is still as keen as ever, provided, that is, he has in the earlier days of study properly and adequately trained himself in these respects.

You have indeed not always to be working hard. Half the time you have not to work at all. Your position is as that of the instrumental virtuoso in finest condition ; you can for the greater part of your time play without effort, thinking only of music, and savoring its pleasantness.

As regards a method of practising, you will do what seems best for yourself ; but as a general thing, it is well to practise slowly, trusting to knowledge and artistic inspiration later on to make playing at the proper speed safe and easy.

It is rarely profitable to play straight through a piece which calls for sectional study. It is better to remain at a typical passage, and to go through that passage time after time until its problems become clear. Sectional practice is a cool intellectual matter ; it induces an analytical and patiently observant mood, a sort of mood which, if you are a genuine music-lover, cannot be retained under the excitement of playing the whole piece.

Yet, on the other hand, it may happen that the enthusiasm of playing the entire piece may inspire you to seeing through a difficulty which has baffled you in quiet intellectual study ; the swift movement, and the presentation of the complete outline of the piece, throwing light on what had remained obscure.

And as regards practice-pieces, it is well to select short pieces of strongly marked character. Long pieces are fatiguing ; and in any case, the longest piece is, in effect, nothing but a balanced, architecturally synthetised collation of small passages and sections.

II

There is a fundamental fact of the nature of music which it behoves us to know. It is indeed imperative we should know it, if we would understand music and be happy at the player. The

fundamental fact is, that music derives either from song or from dance, however it may expand and develop, and however it may idealise the material of its origins.

Therefore a piece is either mainly melodic or mainly rhythmic. Rhythm holds melody together, even when the *melos* is so continuative that in "pricking" the sounds the composer uses no metre, and we do not count the pulses. And melody appears in nearly all rhythmical music; though at times it is so merged in the rush of sound and power of pulse as to be but a fleeting spirit, wellnigh invisible, passing over the surface of the movement, or through its body.

Therefore, again, we are either singing or dancing when performing music. But it is with the mind and soul of us that we sing or dance, because we are idealised singers or dancers. Highly developed music is the representation of matter that transcends voice and body. As the eye may reach the stars, and the mind remote ages and distant places, so the mind and soul may have conceptions which have no utterance but by abstract sounds. The Beethoven scherzo is only the final idealisation of minuet, mazurka, and country dance; and the elaborate figurations of Chopin, and the impassioned ornamentation of Bach, are only the final idealisations of the simple folk-song tune, expressing in exact sound what none but the more inspired singer can intimate in voice.

I hold the opinion that in music Rhythm is more important than Melody; and since Rhythm happens to be the more tangible and definite; also, since rhythmic energy and exact metrical accentuation are among the superb characteristics of the Art of the Player,* it is Rhythm, in its various manifestations from simple metrical accent up to large symphonic balance of parts, which we who are to work together along the lines of this present course of study, will chiefly consider or have in ultimate view. And since rhythmic effects are produced by pedalling and

* But everyone does not think so. This is what Mr. Abdy Williams says about the matter in his book, *The Rhythm of Modern Music*, "... the whole tribe of mechanical instruments, which are incapable of placing a stress on individual notes. For no one will deny that rhythm can exist on these instruments, in spite of this limitation. ... We remember hearing a modern composition which was unfamiliar to us played on a player-piano many times over, but we never succeeded in making out where its accents should come, and from being at first meaningless it became with repetition an irritation to us." An experienced player-pianist wonders whether the fault lay in the instrument, or in the particular performer, on this occasion, or even in the listener.

time, our chief study must be devoted to the Pedals and to the Tempo-lever.

III

Pedalling is for the player-pianist what breathing is for the singer and bowing for the violinist, or—to draw illustration from the instrument out of which the player arose—what finger-touch is for the pianist. The pedalling, indeed, is the touch, "direct" when unmodified by any mechanical appliance, "controlled" when modified by the Touch-buttons or Control-levers. The various appliances manipulated by the fingers are vital in the organism of the player, and the use of them is essential in performance; but these are all secondary to the Pedals, and the effects derived from the appliances (except perhaps from the Sustaining-lever) are all secondary to the effects derived from the Pedals, and if your pedalling is wrong, your manipulation of the appliances cannot put matters right. At base the Art of the Player is pedalling, whether the detail under consideration be the marking of metre, the production of tone, the individualising of parts, phrasing, the emphasising of accents, or the presentation of music in vast rhythmic proportion.

The player-pianist caresses the pedals. He controls them as a driver controls high-spirited horses. He transmits to them the subtle spirit of the movement which music sets dancing through his soul. He employs them with the delicacy the sculptor employs his tools; he also hews with them, as the woodsman drives into the tree with his axe. He treats them as the conductor treats his baton, marking not only the beats, but the rhythm also, and effecting phrasing, tone contrast and quality, climax, and the thousand and one details of effect—objective and subjective—which go to the making of musical performance. The Pedals are as the centre of a nerve system, from which are radiated commands to every part of the instrument—the most delicately intimate, as well as broadest and most sweeping.

If a chart could be drawn illustrative of the pedal-strokes employed in the performance if such a piece as Chopin's *C sharp minor Prelude, Op.* 45, the chart would display a curiously varied series of movements. It would show a line made up of grand curves and innumerable minor inflections, these last not only maintained at the zero level, but occurring also in the course of a rising or falling wave. Such a line would represent a creative

impulse carried into actual effect. And if a similar chart could be drawn illustrative of the constantly varying pressure of the Pedals necessary in the performance of the piece, and a third chart illustrative of the dynamic and emotional nature of the music as so produced, it would in each case be found that the line was the same as in the first imagined chart; for as the pedal-strokes are, so is the music.

IV

I have said that music is an idealisation of singing and measured movement. It is indeed this, the expression of movement that may exist only in the mind, of movement in the soul, for which both earth and air are equally native elements.

We may, therefore, help ourselves to play easily and well by conceiving a dancing body that is freed from gravitational restriction, able to disport itself in air as on the ground. First with feet firm upon the ground, this volatile body thrusts itself upward and away, and—poised in air for a transient though measured moment—performs the motions and assumes the postures complementary to, and dependent upon, the primal originative upward spring, returning and resuming in the same order, though with constantly varying periodicity, until the close is reached or the point arrived at where a change is made.

How can one describe this ethereal attribute of music—the attribute which neither Whitman nor Browning (the two master-musicians among poets) could describe, the one poet ever filled with a sense of its "impossibility of statement," the other constantly likening it to that never-to-be-held inner part of our being which we call soul—"Who tells of, tracks to source, the founts of Soul?" I myself cannot describe it, though I seem to have it visualised before my consciousness as vividly as in a month of August I see the full moon.

As I consider this matter, a *Hungarian Dance* floats into my mind. It is the tenth of the Brahms set, the piece in E major. It floats into mind in slower *tempo* than usual, and with greater insouciance. I am filled with the spirit of the first eight beats, the initial rhythmical phrase. I see the dancer freed of the physical bonds of gravitation, as it were balanced in air upon the second note of the music, into the time of which he has sprung from the impact of the first note. I see him making his graceful gesticulation, assuming the posture of the dance, in conditions that

might well be extended to an eternity of earth-free buoyancy, but returning with exquisite indifference to earth to repeat the phrase. I see his glorious freedom of energy on the fourth note, where with emphatic motion he anticipates on a weak part of the measure the metrical power of the following strong part, leaving that strong beat without power when the time of its existence approaches. I see the music in the accompaniment inspiring and supporting him as he maintains himself in air, staying him by new force transmitted through the fourth and fifth notes of the music, staying him also by the force transmitted by those motive thrusts on the second and sixth notes (which thrusts we call in technical language syncopation, and in the language of musical expression *alla zoppa*.) I see, moreover, in all this a manifestation of that affinity of beats which we call the Phraseology of Music, and which (to anticipate terms which we shall not use until a later portion of our study) compels us to borrow from the language of prosody such words as iambic, trochaic, and the like, and to strain language for descriptive epithets in the effort to convey some idea of the matter that is seeking outlet.

But rhapsodies are not in place at so early a stage of work. They must be discontinued.

Yet the idea I would convey, and which I feel we must carry with us, is an important one—it is of the importance of all ideas that have made for civilisation and for the advancement of the human race—those ideas Emerson presses into the essay where he tells us that Nature will work for us if we but give it opportunity. "I admire still more the skill which, on the sea-shore, makes the tides drive the wheels and grind corn, and which thus engages the assistance of the moon, like a hired hand, to grind, and wind, and pump, and saw, and split stone, and roll iron. Now that is the wisdom of a man, in every instance of his labour, to hitch his wagon to a star, and see his chore done by the gods themselves. That is the way we are strong, by borrowing the might of the elements."

And that is the idea I would have us impress on ourselves, the idea that we must hitch our instrument to the star of Rhythm and put ourselves in the way of getting our work done by the god of measured movement; since otherwise our work is laborious, its results are doubtful, and in the end we can never be sure of full and entire satisfaction.

The player-piano is no dead mechanism. The force it requires to actuate it is no heavy physical force. It is not to be driven by unimaginative effort, but moved by artistic inspiration. Its genius is of the genius of Nature ; and it is moved to artistic life according as we place ourselves in line with the natural powers of Rhythm.

CHAPTER II

THE INSTRUMENT AND ITS MUSIC

THE salesman has it among his duties to explain the instrument to a purchaser. This, with a little advice as to how the roll is to be inserted and removed, is all the instruction a beginner receives.

There are not, so far as my knowledge goes, professional teachers of the player-piano in the United Kingdom, though a few exist in America. Musicians have scarcely, even yet, turned seriously to the instrument, and it has not been hitherto observed that the instrument has a technique of execution; or, if this has been observed, the principles of the technique have not hitherto been determined. I believe the contents of this book form the first effort to abstract and expound the principles of the art of the player. Under the circumstances, teachers hitherto have had nothing to teach, and beginners could not have received instruction. Years hence, there will be a world of teachers of the player; and it is my hope that this book will benefit the young teacher who desires a fresh field of activity. He may be assured that this field will be rich and wide.

The playerist who wants musical instruction of the order that will help him in his work, should take lessons from a musician in the rudiments of music (chiefly in respect of time, terms of expression, the elements of form, and matters of style in musical performance). The best instructors, however, are (*a*) musically minded friends who will listen to a man's playing and tell him how they like it or why they do not like it, and (*b*) performers at concerts—pianists, organists, singers, violinists and 'cellists, choirs, orchestras, and the rest; because all that goes to making music can be poured into the player, and if not produced there absolutely, be at least suggested, or imagined, by the performer.*

Different makes of player have different manipulatory appliances, but these resolve themselves into (*a*) Tempo-control, (*b*)

* It is to be wished that one of the larger manufacturers of the player-piano would establish a bureau of information for player-pianists,

Power-control, (*c*) separation of melody and accompaniment, and (*d*) control of the dampers of the pianoforte.

The appliances may be buttons or levers, the latter balanced or not. Certain of the mechanical aids to playing may be either a single or a dual appliance. One appliance again may serve two purposes. For convenience, I reduce all these to (*a*) the Tempo-lever, (*b*) the Control-levers, (*c*) the Melody-levers, and (*d*) the Sustaining-lever.

The Tempo-lever must work easily, and be sensitive in operation, so that minute changes of pace are possible. It should be so made that it will remain in any position, even when the fingers are removed. It alone should have command over speed: if pedalling affects speed, something is wrong with the instrument.

The Sustaining-lever should also work easily, and be immediate in operation. It is not convenient in playing, to have Tempo-lever and Sustaining-lever set for the same hand; because these are the two appliances most constantly used.

The Control-levers "control" the motive-power that is provided and maintained by the pedalling. When *on*, they cut off power and enable us to play softly even when a *fortissimo* supply of power exists in the instrument. Also they permit us to build up a supply of power during a *pianissimo*, for use in a suddenly appearing *fortissimo*.

When the Control-levers are on, the tone is reduced to a uniform level, and we have no power of accent or increase in the Pedals. In many instruments their operation is graded, so that by gradually bringing them *off* or *on* we create a *crescendo* or *diminuendo* upon uniform Pedal power.

It frequently happens that a change from loud to soft, or the reverse, has to be made within the five-hundredth part of a minute. Sudden changes of this character are impossible without the help of the Control-levers. Gradual changes of tone are possible by open pedalling, and should always be so effected.

The Melody-levers or Buttons are two in number. One controls the treble register of the piano, the other the bass. The note called middle E is usually the highest note in the register of the Bass-control. Modern rolls sometimes have a central line to show what perforations are respectively under the influence of each lever.

Often it happens that melody and accompaniment are so interwoven that we cannot separate them by the Melody-levers.

In such cases we make use of whatever device of separation is introduced into instrument and roll.*

The various soloising or melodising devices depend upon shutting-off power from the accompaniment. Under these conditions, it follows, first that we cannot grade the tone of the accompaniment by means of pedalling, and secondly that—the melody perforations being removed from the operation of the Control-levers—we cannot control the tone of the melody by means of the Control-levers.

Some makes of roll provide a continuous indication of the *tempo rubato*, or free time. This help is of value ; it is authoritative when made by the composer. We must never slavishly follow it, however, and unless we can feel the reason for any departure from strict time, it is better to ignore the indication.

The Sustaining-lever is sometimes brought into operation by means of side-perforations. This is useful, but never sufficient to excuse our personal use of the lever. We must keep in mind that the mechanical operation of the Sustaining-lever naturally absorbs power, and may in delicate playing disturb our calculations.

The foregoing is a rough-and-ready explanation of the manipulatory appliances. It is not scientific. Scientific knowledge of the structure of the player-piano† may be got from periodicals like *Musical Opinion*, and from handbooks issued by makers of the instrument.

The degree of tone proper to a piece, or to a passage in a piece, is shown on the roll by a number of abbreviations of terms of expression. These, with their English equivalents, are :—

pp	(*pianissimo*)	very soft
p	(*piano*)	soft
mp	(*mezzo piano*)	moderately soft
mf	(*mezzo forte*)	moderately loud
f	(*forte*)	loud
ff	(*fortissimo*)	very loud

The pianoforte is so called because upon it the player may play *piano* or *forte* merely by varying his touch, the instruments of the keyboard type that preceded the piano being unresponsive (so far as varying tone is concerned) to pressure of the fingers. The piano was first called the fortepiano.

* "Themodist" is a registered descriptive term for one of these devices, the property of the Æolian Company.

† *Pianola* is a patented trade-name, the property of the Æolian Company, New York and London. It has, however, passed into literature as the name for the player-piano in general.

The degree of tone is indicated further by a line of bold dots, which roves the surface of the roll. This line signifies *pp* when it reaches the extreme left and *ff* when it reaches the extreme right. Unfortunately, the line is not always reliable, being sometimes out of place. It then fails to indicate the exact point at which change of tone is to be made. In many cases where music contains sudden loud ejaculations, or equally sudden whispers, the indentation in the line is an inch or more out of position. Such misplacement means a complete distorting of music if we obey the directions of the line. In the more recent rolls this defect is more or less done away with. I have noticed rolls in which the line is as accurate as the perforations.

The perforations are an exact transcription of the notes. (See the examples on pages 91 and 93.) They are cuttings to an exact standard. The standard is not departed from throughout the piece. If the " whole beat " (the unit of the metre) is represented on the roll by a perforation the length of one half-inch, every metrical beat of the piece, whether filled with a single note or with a number of short notes, occupies an exact half-inch of the roll. Therefore in pedalling a piece in strict time, the metrical pulsations of the music succeed one another with clock-like regularity.

Occasionally, however, where a pause or *fermata* occurs on a short note, the perforation for that particular note is arbitrarily lengthened for the convenience of bringing the Tempo-lever over to zero.

Experiments have been made to provide for the *tempo rubato* by artificially lengthening and shortening the perforations. Such departures from the normal standard of the whole-beat space are not good ; and I strongly advise you to avoid like the plague a roll in which a uniform standard of pulse-length is not maintained.

The music easiest to play, and the music that is most immediately effective, is that of which the idiom is entirely pianistic. Thus the greater part of the music of Liszt, a considerable part of the music of Chopin, and a very great portion of the music of such composers as Moszkowski and Chaminade, practically plays itself. The music hardest to play, and that which calls for greatest technical skill and musical feeling, is that of which the idiom is not specifically pianistic, as much of the music of Bach, Beethoven (the slow movements and the scherzos), Schumann, and

Brahms. (I must not be taken as implying that the music of these composers is not pure pianoforte music. It is as purely pianistic as the most fastidious might desire. But it is less an exhibition of pianoforte writing than an utterance of broad and general musical thoughts, and is therefore less restricted to the superficial characteristics of the instrument.) Anyone will play quite fairly well a Liszt *Hungarian Rhapsody* after a few weeks' experience of the player; and an entire beginner will play—almost at first attempt—the works composed specially for the instrument by composers like Moszkowski.

For by nature the player-piano is a virtuosic instrument, splendid in brilliancy and power; and here, as everywhere else in art and life, we must show our skill and sincerity by how we disguise virtuosity and modify brilliancy. When we can play slow, rich-toned, lyrically sustained music, we prove ourselves true artists. *Bravura* music is child's play for the player-pianist. It is so elementary a detail of his art that after a little while he is almost ashamed to be found indulging in it, and in the end he finds greater pride in ability to play a simple lyric like MacDowell's *To a Wild Rose* than in the ability to play brilliant passages like Liszt's *La Campanella* or *sturm und drang* pieces like the same composer's *Mazeppa* étude.

Here are a few pieces of the class of music that will not play itself on the instrument. It may interest the reader to experiment with them at once.

Reger.	*Rhapsodie, Op.* 24, *No.* 6.
Beethoven.	*Sonata, Op.* 10, *No.* 3 (the last movement), and *Sonata, Op.* 27, *No.* 2 (the first movement).
Bach.	*Chromatic Fantasia and Fugue in D minor.*
Balakirew.	*Oriental Fantasie, "Islamey."*
Schumann.	*Novellette in B minor, Op.* 21, *No.* 3.
Franck.	*Prelude, Chorale, and Fugue.*
Brahms.	*Intermezzo, Op.* 117, *No.* 2.
Chopin.	*Mazurka in E flat minor, Op.* 6, *No.* 4, and the *Étude in A minor, Op.* 25, *No.* 4.

The supply of music provided for the player includes the greater portion of keyboard music composed from the early seventeenth century to the close of the first decade of the twentieth century; with no small selection of vocal and operatic music, and of whatever else has been transcribed for performance on the piano.

CHAPTER III

BECOMING ACQUAINTED WITH MUSIC AND THE PLAYER

First make yourself comfortable at the instrument. Sit far enough away to give your legs ease combined with power; and near enough to let your fingers cling to the turned-down lid which protects the levers, without awkwardly inclining your body. I do not commend clinging to the lid: it is better to sit upright, and to fold the arms. I explain in a moment why you probably find the stool slips back as you pedal.

Adjust the roll as directed in the salesroom, fix the Tempo-lever as directed on the roll, switch on the mechanically operating appliances, and then so work the pedals as to keep the roll in steady movement and the tone firm.

You may find after a few strokes that the resistance of the pedals stiffens. Do not stop pedalling, but ease the force of two or three successive (or, better, alternate) strokes. Should the pedals bind, you may cease pedalling; but you will then probably have difficulty in starting again. You may find, on the other hand, that the resistance in the pedals weakens, and the pedals become so slack under pressure that the strokes have no effect. Do not now thrust spasmodically with your feet, but interpolate a number of short strokes, with sharp attack upon the stroke.

Before you begin to play, the roll should be in a position that brings the first perforation about two inches from the tracker.

Easing the force of the pedal-strokes gives the motive-power an opportunity to exhaust itself. Interpolating short and rapid pedal-strokes enables the power to build itself up to the necessary strength.

Keep the feet continuously upon the pedals, and work with free ankles. Any stiffening of the ankles (or of any other part of the body) makes for fatigue and bad tone. You may raise your heels slightly in moments of exceptionally vigorous pedalling. Your knees, however, you should keep still.

The pedal-strokes must be directed toward the floor, not for-

ward to the instrument. The forward thrust transmits energy to the stool; and as your stool when so energised cannot do other than slip back, such energy is more than waste effort, it is direct hindrance to playing, for you have to stop to jerk yourself up to the instrument again.

If you find your body has a tendency to roll and sway in moments when you are excited by music or by the task of playing, you need not distress yourself. Call to mind the attitude of violinists and pianists. None the less, however, you should practise the art of playing quietly.

Do not develop a heavy perspiration. You are bound to get warm in playing a heavy piece, just as the concert-pianist is; but excessive heat is at once inelegant and a proof that you are working harder than is necessary. And if you sweat visibly, or require to dry your face at the end of every movement, people will gradually realise that you lack the only strength that is durable and telling, which is, *mental* strength.

Do nothing mechanically. Respond freely to the music. The player is no treadmill, whereat one has to grind automatically, but a pleasant companion that will inspire you as you inspire it.

Do not for the first hour or two of work give thought to the varying volume of tone proper to the piece, but be content to produce and maintain a fair average loudness.

As soon as you feel at home with the pedals, introduce the Control-levers as advised by the roll. And as soon as you begin to feel generally happy in the matter of pedalling, do what you can to follow the broader sweeps of the *tempo rubato*. In this last respect, though, you will be wise for the time being not to try to follow the more minute inflexions of the time, because these are generally connected with accentual or expressive effects in the music which you cannot hope to create until you are an experienced pedaller.

If you have a desire to feel that you are doing the performance all yourself, try to adopt the system of pedalling that gives a stroke to each melody-note or metrical beat, not, of course, a full, deep stroke, but a slight movement of the pedals.

It is, for reasons that need not be detailed here, inadvisable to try to play in your first hours music with which you are already acquainted. It is also inadvisable to select pieces of passionate, extremely energetic, or exceedingly delicate, character.

I give a roughly graded selection of pieces for work on the fore-

going lines. These pieces should serve to introduce you at one and the same time to music and instrument.

(I). Pieces of more or less self-playing nature.

Ancliffe.	*Nights of Gladness* waltz.
Bohm.	*Spinnlied, Op. 327, No. 22.*
Bohm.	*Magic Bells, Op. 21.*
Bohm.	*Attaque des Uhlans, Op. 213.*
Bache.	*L'Irrésistible Galop.*
Grieg.	*Gangar, Op. 54, No. 2.*
Grieg.	*Death of Ase, Op. 46, No. 2.*
Gung'l.	*Amorettentanze, Op. 161.*
Gung'l.	*Dreams on the Ocean.*
Gung'l.	*Sommernachtsträume, Op. 171.*
Haydn.	*Gipsy Rondo.*
Mendelssohn.	*Lieder Nos. 4* and *9.*
Nessler.	*Bridal Processional March.*
Sousa.	*Stars and Stripes for Ever* march.
Johann Strauss.	*Beautiful Blue Danube* waltzes.
Sydney Smith.	*Maypole Dance.*
Sydney Smith.	*En route* march.

(II). Pieces of clearly marked rhythm.

Beethoven.	*Ruins of Athens* (*Turkish March*).
Bohm.	*Leichte Cavallerie.*
Chaminade.	*Marche américaine.*
Massenet.	*Parade militaire.*
Moszkowski.	*Ungarischer Tanz, Op. 11.*
Schubert.	*Moment musical in F minor, Op. 94, No. 3.*
Schubert.	*Military March in D, Op. 51, No. 1* (not Tausig's arrangement).

(III). Melodious Pieces.

(*a*)	Funcke.	*Ecoutez moi.*
	Nevin.	*Narcissus.*
	Raff.	*Cavatina, Op. 85.*
	Rubinstein.	*Melody in F.*
	Thomé.	*Simple Aveu.*
(*b*)	Chopin.	*Nocturne in E flat, Op. 9, No. 2.*
	Elgar.	*Salut d'Amour.*
	Moszkowski.	*Serenata, Op. 15, No. 1.*

(IV). Pieces of straightforward nature yet well-marked character.

Bantock.	*Serenade.*
Chaminade.	*Divertissement, Op. 105.*
Chopin.	*Waltz in A flat, Op. 34, No. 1.*
Debussy.	*Two Arabesques.*
Dvorak.	*Humoreske, Op. 101, No. 7.*
Grainger.	*Molly on the Shore.*
Grieg.	*Morning Mood, Op. 46, No. 1.*
Handel.	*Harmonious Blacksmith* Variations.
Henselt.	*Si oiseau j'étais.*
Heller.	*Tarantelle, Op. 88, No. 2.*
Liszt.	*Gnomenreigen.*
Liszt.	*St. Francis preaching to the Birds.*
Moszkowski.	*Spanish Dances, Op. 12.*
Moszkowski.	*Poème de mai, Op. 67, No. 1.*
Mozart.	*Eine kleine Nachtmusik.*
O'Neill.	*Gigue, Op. 27, No. 2.*
Pachulski.	*La Fileuse, Op. 3, No. 2.*
Landon Ronald.	*Pensée Musicale.*
Rossini-Liszt.	*La Regatta Veneziana.*
Rubinstein.	*Staccato Étude in C.*
Schubert-Liszt.	*Soirées de Vienne.*
Schubert.	*Impromptu in A flat, Op. 90, No. 4.*
Saint Saëns.	*Le Cygne.*
Schumann.	*Papillons, Op. 2.*
Sinding.	*Marche grotesque, Op. 32, No. 1.*
Sinding.	*Rustle of Spring.*
Tchaikovski.	*Casse Noisette* Suite.
Wachs.	*Capricante.*

After a while, it becomes well to try to induce the player to "sing" familiar tunes and melodies. The instrument will sing satisfactorily, even in the hands of a beginner; but only if he pedal sensitively, and with a sort of lyric touch, and if he delicately manipulate the Tempo-lever.

In playing the music of the following rolls, one should therefore imagine that the words of the songs are being uttered, and that the melodic phrases are being cadenced as by a singer.

(V). (*a*) Welsh, Irish, and Scotch National Songs, as arranged by various musicians.

Old English Airs.

(*b*) *Auld Lang Syne*, as paraphrased by E. Hoffmann.
The Blue Bells of Scotland, as transcribed by Lange.
Bonnie Dundee, as varied by Lange.

You may at an early date have a desire to examine a number of representative pianoforte pieces, also a curiosity to observe the character of the music produced by different European nationalities and by composers of different epochs. I therefore name here a few compositions that may serve such desire. (It must be noted that the following pieces are by no means easy to play without considerable thought and extended practice.)

(VI). Compositions possessing national characteristics.

English.	
Balfour Gardiner.	*Noël.*
Harry Farjeon.	*In the Woods, Op. 21, No. 5.*
B. J. Dale.	*Sonata in D minor* (an exceedingly difficult composition).
French.	
Debussy.	*Danses.*
Spanish.	
Rafael de Aceves.	*Aragonesa, Op. 51.*
Isaac Albeniz.	*Sevillanas.*
Granados.	*Spanish Dances.*
Italian.	
Sgambati.	*Mélodies poétiques. Op. 36.*
Sgambati.	*Intermezzo, Op. 21, No. 4.*
Bohemian.	
Smetana.	*Polka, Op. 8, No. 1.*
Dvorak.	*Sclavonic Dances, Op. 46.*
Hungarian.	
Schubert.	*Divertissement hongroise.*
Joseffy.	*Czardas.*
Brahms.	*Hungarian Dance in D flat, No. 6.*
Dohnanyi.	*Winter-reigen, Op. 13, No. 8.*
Polish.	
Chopin.	*Mazurkas, Op. 6.*
Paderewski.	*Dances, Op. 5, 9,* and *12.*
F. X. Scharwenka.	*Polish Dances.*
Russian.	
Tchaikovski.	*Scherzo à la russe, Op. 1, No. 1.*

Finnish.

Järnefelt.	*Prelude.*
Sibelius.	*Idyll, Op. 24, No. 6.*

Norwegian.

Grieg.	*Dances, Op. 35.*

Danish.

Gade.	*Frühlingsblumen, Op. 2, No. 3.*

(VII). Historical Compositions.

(*a*) *From* 1575 *to* 1650 (the primitive period of instrumental music).

John Bull.	*Kings Hunt Jigg.*
Byrd.	*Earle of Salisbury* Pavane.
Dowland.	*Lachrymae* Pavane.
Orlando Gibbons.	*Fantasia of foure parts.*

(*b*) from 1650 to 1725 (the early period of harpsichord music).

Henry Purcell.	*The Golden Sonata.*
Couperin.	*Les Moissoneurs.*
Couperin.	*Les petits Moulins à Vent.*

(*c*) *from* 1700 *to* 1750 (the great period of harpsichord music).

Bach.	*Gavotte in D minor* (6th English Suite).
Handel.	*Air and Variations in B flat.*
Daquin.	*Le Coucou.*
Scarlatti.	*Sonata in A major.*

(*d*) *from* 1750 *to* 1825 (the classical epoch).

C. Ph. E. Bach.	*Sonata in F minor.*
Mozart.	*Fantasie in C minor* and *Sonata in A major.*
Haydn.	*Sonata in E flat.*
Beethoven.	" *in B flat, Op. 22.*
Beethoven.	*Variations on a Waltz, Op. 120.*

(*e*) *from* 1825 *to* 1850 (the romantic period).

(1)	Field.	*Nocturne in B flat.*
	Weber.	*Momento capriccioso, Op. 12.*
	Schubert.	*Wanderer Fantasie, Op. 15.*
(2)	Mendelssohn.	*Andante and Rondo capriccioso, Op. 14.*
	Mendelssohn.	*Variations in E flat, Op. 82.*
	Chopin.	*Berceuse, Op. 57.*
	Chopin.	*Impromptu in F sharp, Op. 36.*
	Schumann.	*Fantasiestücke, Op. 12.*
	Liszt.	*Consolations.*

(*f*) *from* 1850 *to the present day.*

(1)	Brahms.	*Ballade in G minor, Op. 118, No. 3.*
	MacDowell.	*Sea Pieces, Op. 55.*
(2)	Korngold.	*Seven Pieces* for the Pianoforte.
	Medtner.	*Sonata, Op. 25.*
	Ravel.	*Jeux d'eau.*
	Ravel.	*Miroirs.*
	Ravel.	*Valses nobles et sentimentales.*
	Schönberg.	*Three Pieces, Op. 11.*
	Scriabin.	*Poèmes, Op. 32, 34, 44,* and *69.*
	Cyril Scott.	*Sphinx, Op. 63.*

(VIII). Exceptionally representative compositions.

Beethoven.	*Sonata appassionata, Op. 57.*
Liszt.	*La Bénédiction de Dieu dans la solitude.*
Balakirew.	*Islamey.*
Chopin.	*Polonaise in A flat, Op. 53.*
Chabrier.	*Bourrée fantasque.*
Franck.	*Prelude, Chorale, and Fugue.*
Franck.	*Prelude, Aria, and Finale.*

Liszt considered that Balakirew's *Islamey* fantasie, was the most difficult piece of pianoforte music ever written.

I do not imagine that you will find much to please you in group (2) of section (*f*). The Schönberg pieces will amuse as showing a recent Teutonic mentality represented in music. But if you are amused, remember still that the pieces are serious music, and that the composer is a genius ; also that the works are things of beauty. The Ravel and the Scriabin represent modern French and Russian ideals respectively. (In Arnold Bennett's novel " The Glimpse " is a long passage on Ravel—it comes in the opening chapter of the book.) Korngold is an Austrian composer ; he was born in 1897 and commenced the writing of music in 1904. Scott is an Englishman, Medtner a Russian.

The chief peculiarity you must be prepared for in playing these ultra-modern works is their harmonic newness. The Schönberg pieces are so curious in harmony that it is possible to play them on a 65-note instrument with an 88-note roll without making them sound much more fantastic and peculiar, that is to say, to the ear of the person inexperienced in modern music.

CHAPTER IV

PEDALLING

In our first hours we meet with failure in the playing of loud full chords. The perforations stretch themselves across the roll, firm, solid, and temptingly emphatic. They promise good ringing tone and crashing climax. We watch the roll carefully, and on the instant the perforations reach their slots, we deliver a powerful stroke. But the result is bad. The chord is born in weakness. It is supine, backboneless ; and we realise that we have failed to command the situation.

The cause of our failure is that we have not built up, previously to the coming of the chord, the motive-power necessary to make the pedal-stroke effective. The particular stroke, therefore, however strong, and however well timed is delivered upon slackness and is bound to end in weakness ; for the power is a sort of springboard from which the stroke takes its leap, and a springboard must be adequately sprung to provide the elasticity needful in making a leap effective.

The foundation of the art of player-pianism is establishing and maintaining elastic firmness in the pedals.

At other times in our first hours, we find the pedals either so stiff that we cannot move them, or so slack that as we thrust at them they yield as if passing into empty air, the roll perhaps coming to a standstill, or the notes failing to speak.

Conditions of rigidity come about from the motive-power being in excess of the demand, and conditions of over-pliancy from the motive-power being insufficient. We correct the first condition by easing the energy of a few consecutive strokes, or by ceasing to pedal for a moment or two. The other condition we correct by suddenly delivering a number of short and rapid strokes—as I have already remarked.

Since the demand for motive power varies constantly, one phrase of the music moving in quiet unaccompanied melody-notes while the next perhaps moves in crowded and heavy toned

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chords, we have as constantly to vary the nature and frequency of the strokes. Experience teaches; but until we have gained experience, we provide too much power for the light, soft phrase, and insufficient power for the loud and massive phrase.

Our technical tasks in pedalling are, to keep the pedals moving regularly, and to control the "touch" (i.e. the *feel* of the pedals), and to vary the depth of the stroke. We ultimately learn how to carry out these tasks by means of Metrical Pedalling, which is a system of pedalling dependent upon the metre of music.

As to the task of varying the depth of the pedal-stroke, I find the greater part of playing is carried out with the pedals in middle position. The centre of the stroke is the centre of the downward range of the pedal. The upward and downward points of the stroke are naturally equidistant from this centre.

A stroke may vary in extent from a fraction of an inch to the full range of movement possible to the pedal.

The higher position of the pedals is useful in playing light and swift music. The lowermost position seems most useful when a heavy resistance prevails in the pedals and when the playing is to be strong and massive.

It is better to play by means of short frequent strokes than to play by means of long and leisured movements.

The extent of the strokes cannot be great in rapid pedalling, because there is then no time for deep thrusts. We are like the pianist who is playing a rapid *staccato*, or the drummer who is executing a rapid roll; the pianist cannot lift his fingers high, and the drummer cannot move his sticks far from the drum-head. At such times our pedalling becomes little more than a vibratory oscillation of the pedals; yet however slight the strokes, there must always be that certain firmness in the pedals, and we should always be able to feel them as the rider feels the mouth of his horse.

The tone is not affected by the pedal-stroke after the note has once sounded. So far as the individual note is concerned, it does not matter what we do while its perforation is passing over the slot. The "act of touch" is confined to the striking of the note. But the continuance of the stroke (or the interpolation of other strokes) during the time of the sounding note, influences the motive-power, and so prepares for the touching of the next note.

The quality of the tone of a note is determined, first by the

power prevailing at the moment, and secondly by the character of the stroke delivered on the instant the perforation touches the slot. The tone will be loud if the power is great, and soft if the power is small. The note will be forcefully touched if the stroke is alert and vigorous. If the stroke is easy and gentle, the note will be smoothly produced.

When we are in full command of our instrument, and are playing with full and final artistry, our pedalisation is the external manifestation of something created beforehand in our minds. It is the manifestation of something previously imagined. We know *ex arte* what it is we desire to produce. Nothing we do is accidental. In this respect we are as singers and violinists. Such executive musicians as these perform on instruments which have to create, as well as utter, notes. They have, therefore, to imagine the note—to create it in the region of the inner consciousness—before they can utter it. We player-pianists perform on an instrument which makes notes for us, but no more. All the rest we have to make for ourselves; and as the mere notes of music are raw and inartistic material, this rest is very important indeed. Where the singer or the violinist imagines first his notes, the player-pianist imagines first his rhythms and artistic effects: he creates these in terms of airy nothings, and he then bodies them forth in terms of actual sound.

And this is where the well-developed technique—the *corpus sanum* of the *mens sana*, is as necessary for playerist as for singer. The singer does not think of his technique. He does not consider the ways and means of utterance. As soon as he has formed the note in his mind he instinctively utters it with his voice. The process is subconscious—literally instinctive—the natural working of a perfect machine. The playerist has two machines to operate, the one his instrument, the other his own body. The latter is actuated from within himself. The former is operated upon by the latter. Our playing is, therefore, a matter of understanding what is wanted, and of instinctively realising desires by the operation of a well-trained body, of which the more vital portion is the feet.

And so the technique of the pedals resolves itself into (*a*) accumulating and maintaining an artistic measure of motive power, and (*b*) executing at the right moment the particular stroke demanded by the music. The first respect is complex. It is the crux of our art. None ever solves it without patience,

constructive work, and innate artistic gifts. The second is simple. It requires little more than an exercise of the rhythmical and metrical senses. Of these, the metrical sense is the simpler, and the first to be developed. The metrical sense is safely to be developed by the facts outlined in Chapters V–VIII and the studies given in Chapters XIII–XVII. The rhythmical sense is actually simple, being a faculty of nature; but it cannot be developed unless it truly is natural in us—a man, colour-blind, cannot train himself to blend colours. (See page 32.) All, however, as Sir Thomas Browne remarks, are naturally inclined to rhythm, if only to the degree of finding it possible and pleasant to walk and dance in time. The problem of how to teach rhythm mentally, and in the abstract, is highly complex; perhaps in the end each man must solve it for himself. The facts and theories of rhythm gathered into Chapters XIX–XXIV, if imaginatively apprehended, will afford material for the active exercise of the rhythmical consciousness; and the pieces graded for observation in Chapters XXV–XXIX will stimulate the rhythmical powers of the student of player-pianism, even if taken as simply as the pieces in the first two groups of Chapter III.

The stroke which is used to provide power may be called the "motive" stroke; and that which is used to produce characteristic accents and cadences, may be called the "dynamic" stroke.

CHAPTER V

METRE OF MUSIC

In this and the chapters immediately following, our work is theoretical, being related to musical metre. We have to learn how to count beats, as preliminary to practising how to pedal them.

We can either count aloud or in silence. Counting has to be periodic, whatever happens at the moment of a count, and metrical pedalling gives a stroke to a count, whether notes come on the count or not. Many metrical strokes are only a slight physical acknowledgment of the beat.

I

There are two elemental metres—or times, as they are freely called. Duple-metre (two-time) is made of two beats, and triple-metre (three-time) is made of three. These are the "simple" times.

In musical notation, a line is scored across the stave before the notes falling on the first beat. If our roll were thus scored, the line would be horizontal, not perpendicular.

The space between one line and the next is the bar, and the lines are the bar-lines. The beat to the right of the line is count 1, and that to the left count 2 or 3, according to the "Simple" metre.

When I have occasion to indicate the metrical outline of a phrase of music, I place my outline horizontally. I set upright lines to mark the bars, and (borrowing the idea from tonic sol-fa) dotted lines to mark the beats. I do not attempt to suggest the rise and fall of the music, but give the pulsational plan, in a level that reflects the even tone of voice we use for counting. Notes shorter than a beat I indicate by short dashes, and notes longer than a beat by running the dash from one count to another.

The first beat of a bar is stressed, and is the "strong" beat. The other beats are "weak." In triple-time, however, there is a

" secondary " accent : this may be either the second or the third count of the bar, and it is highly important we should know which it is. In the average slow waltz, the secondary accent comes on the second count : in some mazurkas, and frequently in the Beethoven scherzo, it comes on the third.

Vocal music has the strong beats on the accented syllables. Dance music has them upon the firmer motive steps of the dance figure. Alternate bars in the waltz are strong and weak, because we initiate a movement that occupies six counts, of which the first agrees with the firm, pulling pressure of the left foot ; therefore though each bar in the waltz contains counts of the order *strong*-weak-weak, one of the strong counts is stronger than the other.

The hymn-tunes *Easter Hymn, No. 1* (W. H. Monk) and *Easter Hymn, No. 2* (from the *Lyra Davidica* of 1708) are in duple time, and the tune *Hursley* (Ritter) is in triple. The opening lines of the hymns sung to these tunes are " Jesus Christ is risen to-day " and " Son of my soul, thou Saviour dear." The latter is sometimes sung to tunes in duple time, a circumstance which intimates a common principle between these two metres. (The latter half of our study in this book is designed to reveal this principle, and to show how by understanding it we may play complex and intricately accentuated music.)

The single beat may be variously divided and subdivided, but its time-quantity remains the same. The division may be by two or three, and the subdivision may be by the same. Thus a beat may be in halves or thirds, and the half or the third may be itself in halves or thirds. Each group of notes has a name—duplet (duole), triplet (triole), sextuplet, and so forth. The beat may be split up into fives, sixes, nines, etc., but such effects are chiefly decorative, and do not carry the subsidiary metrical accentuation by which we show that the beat is divided into twos or threes.

A beat may be divided into irregular portions, as of three-quarters and a quarter, or as two-thirds and a third. Sometimes the same beat will be divided into halves in one line of the music, and into thirds in another line. Such moments give us opportunity for delicate phrasing by means of Tempo-lever and Control-levers.

You may at this moment think analytically through tunes like " God save the King," " Rule, Britannia," " The British Grena-

diers," and "Yankee Doodle," and observe how the beats are broken into short notes.

II

Metres that are not simple are "compound." The meaning of this term is literal, because such metres are formed by compounding two or more simple bars.

Two bars of duple-time make a quadruple-time bar. This counts (*a*). Count 3 is relatively weak compared with count 1; but it is still a strong beat, being the first of a simple duple-time bar. Two bars of triple-time make a sextuple-time bar, which counts (*b*):—

(*a*) I II (*b*) I II
1 2 *3* 4. *1* 2 3 *4* 5 6.

Octuple-time (*c*) is rare. Bars that count nine (*d*) are frequent; also bars that count six, in the balance of (*e*):—

(*c*) *I* *II* (*d*) I II III
I II' III IV" 1 2 3, 4 5 6, 7 8 9
1 2, 3 4, 5 6, 7 8

(*e*) I II III
1 2, 3 4, 5 6

We do not often find music written in twelve-time.

Quintuple-time is a compound of a duple bar and a triple, or the reverse. Septuple-time is a compound of a triple and a quadruple. These times are rare in metre, but frequent in rhythm. We often find that seven adjacent bars lie as:

I II' I II III' I II'
1 2 3 4, 1 2 3 4 5 6, 1 2 3 4.

I should call such a phrase "amphibrachic."

III

I may interpolate a general remark. The bar in music is a matter of compromise—a rough-and-ready means of indicating the temporal intervals through which music passes. It is not a dominating factor in music, but is the most subservient of factors, continuously thrust aside and put down by the mighty will of rhythm, the true god and master of music. Its stresses are ignored and overridden. Its limits are expanded and contracted. Its beats are moulded into every conceivable shape, until for

moment after moment the elementary metrical pulsations may have no recognisable existence. (See page 132.)

Metre is indeed the humblest of the attributes of music. And it submits willingly to its position. Yet for a long time—for more than a hundred years—musicians have looked on metre as the chief thing. They have confused the terms metre and rhythm, and have said that these are synonymous. They have elected and submitted to a tyranny—the tyranny of the bar-line, as it has been called. They have clung to the beats, to the close and arid pulses of the metre, when they should have yielded to the great waves of the rhythm.

The present generation has begun to escape this tyranny. The great masters never knew it. Bach, in all his music other than the dance-pieces, has no knowledge of metre in the strict and regular sense of the term. His greater music is metre-less, all phrase and rhythm. He uses bar-lines, and we count or beat time to his music; but he moves with such phraseological freedom that if we wanted to indicate metrically the character of his phrases we should be changing the metrical indication every moment. Young composers to-day are beginning to write with a similar freedom. Some of them (as the Englishman Cyril Scott) try to modify the compromise. They change their time-signatures from bar to bar, and we in counting to their music have to change our group-counts as constantly.* They, with Bach, use subtle compounds; bars compounded of alternate octuple and quadruple bars, sextuple bars with interpolations of duple bars, quadruple bars with occasional duple and triple bars, and so on in exhaustless variety.

In our later study of music from the position of rhythm we shall ignore the bar, and play not by bar but by *motive* and phrase. We shall then know what the beauty of music is, and learn how our instrument is to be charged with the full rhythmical spirit of art, which is ineluctable, never to be escaped from, and willing to do for us what we can never do by our sole selves. We shall then escape entirely the tyranny of the bar-line, and become convinced of one great advantage which player-pianists, by the shortcomings and insufficiencies of the principles which govern the perforating of the roll, have over other musicians, the advantage derived of a complete absence from eye and mind of the exact, rigid, mechanical bar-line, with its compromise that none

* Scott's *Water-Wagtail* is a simple example of changing metre.

can adjust to performance who has not a full imaginative understanding of the rhythm of music.

IV

In early stages of performance, counting beats is a practical convenience. It has everything to recommend it and nothing to discommend. It is helpful also in later stages of study when we come upon passages where the movement of the music is not clear, because often we cannot understand a piece until we have counted and pedalled it with mechanical firmness and metrical exactitude. We cannot, moreover, explain irregularities except by referring to the beats as counts. And, finally, the beats teach us how to pedal.

Counting is like beating time for a band. The conductor originally was no more than a marker of the time. His office was practical—to hold together a body of players who could not, without direction, keep themselves together.*

The conductor nowadays is a performer. He gives the time to his band, but also he plays upon his band as an instrumentalist plays upon his instrument. Our position is in this respect analogous to the modern position of the conductor. We have an instrument that produces notes for us ; we give it the time ; we control its accentuating of music ; and we make it play according to our ideas of the piece. But we do not beat time for the player. The player will keep strict time so long as the Tempo-lever is not moved. It is for ourselves we beat time, to the end that we may know where we are in the music, and to the further end that we may learn how to correct the tendency of the instrument to group wrongly the divisions and subdivisions of the beats. (See page 35.)

Counting is sometimes tedious. It is laborious when we use an audible voice, and mentally fatiguing when we think definitely in actual figures. But it becomes easy and pleasant as soon as we drop counting in definite figures, and learn how to conceive a metre as a short series of beats, systematically grouped, and regularly recurring. We all have a natural, more or less instinctive, capacity to conceive without counting groups of twos,

* The orchestral conductor beats *down-up* for two-time music, *down-right-up* for three-time, and *down-left-right-up* for quadruple. Thus the first beat in any metre is the "down-beat," and the last beat is the "up-beat"; the other beats in triple and quadruple metres are "cross-beats," or "in-" and "out-beats," according to circumstances. (See Chapter XIII.)

threes, fours, and sixes, just as we have a subjective capacity to recognise without counting a small number of objects.

It is not easy to measure off exact intervals of time. For some persons it seems about as hard as to draw a circle in free-hand. And when the music we are counting is broken up into lilting phrases, it is not a simple matter to keep the counts from jolting along in sympathy with the uneven movement of the notes. Yet if we are to control ourselves, our music, and our instrument, we must have power to count with the inexorably stern uniformity of time itself, which never varies its spacing of instants, be those instants filled with the sprouting of a seed, with wars and revolutions, or with (so far as an unconscious individual is concerned) nothingness.

The clear steady ticking of a clock helps counting. A metronome is better than a clock, because the speed of its beats can be varied.

A clock seems to tick naturally in duple-time—*tick-tack, tick-tack.* But by concentration we can make the clock present its ticks in triple-time, quadruple-time, six-time, and even in five-time. Our metrical sense develops quickly when we train it so to accentuate the ticking of the clock. The metronome can, by means of its adjustable bell, be made to mark off metrical groups of two, three, four, and six.

The metrical character of music is determined by the pulse, not by the half-pulse. Now it frequently happens that a piece in duple-time moves more or less entirely in half-beats, which means that it moves in bars that contain each a series of four consecutive notes or chords of equal length ; but such music is not in four-time, it is still in two-time ; and if we should take the half-beat as the standard of metrical measurement, and count and play to a counting in fours, we destroy the accentual character of the music. The Gavotte movement is a case in point.

In counting music that moves in half-beats, we prepare ourselves for the minor divisional pulsations ; we expect them, and we receive them, but to no alteration in the rise and fall of the beats. Duple-time has two beats only, a strong beat and a weak beat. The division of the beats does not give it four beats. If it did, it would cause the metre to have two strong beats and two weak ones.

Yet for convenience of study we frequently count in half-beats. But this is for convenience only, and we have to adjust the matter

as soon as we are familiar with the movement of the music and able to take the duplet-division of the beat.

On the other hand, however, we freely compound simple bars, as when in two-time music we run together two adjacent bars and count them as one bar of quadruple-time. This does not interfere with the metrical character of the music, except perhaps in the respect of making it slightly smooth.*

* Listen to the ticking of the clock, and allow every two ticks to present themselves as half-beats. The first tick of every four will seem strong. Then allow every tick to present itself as a whole-beat. The first tick of every two will now seem strong. Count in slow twos in the first case and in quick fours in the second.

CHAPTER VI

PULSE-GROUPS

I

As we discovered from the ticking of the clock, equipollent sounds may be grouped by the mind into various forms, with a sense of stress on the first sound of each group. Such stress has no material existence.

When sounds are the result of a periodic throbbing action, the sound formed by the chief motive throb is fuller in volume, or more emphatic in initiation, than those formed by the minor throb or throbs. The stress felt on the first of each rhythmised group of sounds is then objective.

Weak beats belong to a strong one. They are affiliated, either by rising into the strong beat following, or by falling from the strong beat preceding, or—when weak beats affiliate to a strong one—by the strong beat sometimes acquiring a weak beat on either side. This is the " rhythmical " aspect of metre, and will be fully considered later ; but the principle is so natural that we should have it thus stated immediately.

The pulsations of an express train come to me in rapid sixes, the five weak pulses falling from the strong pulse, and with a secondary stress on the fourth throb of the group. The puffs of a railway engine taking up a heavy load, come to me first as gigantic detached throbs, and then—as the engine gathers way—as groups of two, until the *accelerando* of movement contracts the puffs into groups of four, the last three puffs in falling cadence from the first one.

The strong pulse of a group is, from the point of view of rhythmical energy, the master-pulse, or root, of the motive or phrase.

No exercise of the will can compel pulses which have a natural group affinity, to group themselves according to any other principle. If a beat is a strong beat, we cannot subjectively establish it as a weak one. If the grouping is duple, it must be duple, and if it is triple it must be triple. We cannot falsify nature.

But our instrument can, and—under certain conditions, and left to itself—does, falsify nature, turning twos into threes, and, at times, threes into twos. I have already referred to this, but I mention it again because of its supreme importance. The player will sometimes falsify the accentual affinity of long passages, indeed, of entire pieces, when there happens to be nothing in the music to tell it is wrong, and when exact knowledge is lacking in the performer. I have heard experienced player-pianists play with consistently wrong grouping of the notes (phrasing in twos when they should have phrased in threes), many such works as Chopin's *Prelude in B major, Op. 28, No. 11. Etude in D flat, Op. 25, No. 8,* and *Etude in F minor, Op. 25, No. 2* (the upper part of this last piece; though in this case the fault lay in the music, which in the lower part implies that the upper part is to move with a duple affinity of its successive notes). And on the other hand, I have heard player-pianists play in triplet grouping where they should have played in duplet grouping, such works as Chopin's *Etude in E flat, Op. 10, No. 11,* and *Etude in E flat minor, Op. 10, No. 6.* I have myself played with erroneous grouping of the short notes unfamiliar music, until I have been brought up by some sudden confusion in the flow of the metre. And I remember on one occasion setting before a gifted performer and cultured musician the *Capriccio in F sharp minor* of Brahms, *Op. 76, No. 1,* a work with which he was not acquainted. He played it under the guidance of the instrument, and therefore with a three-note affiliating of the running figures. The result was good in parts; in other parts it was bad, and all through the piece there was a feeling of latent discomfort. This the player put down to the characteristic "cross accentuations" and Browning-like obscurity of Brahms. But when I suggested that he should conceive the movement in the terms of a duplet-blending of the running notes, and when he had played the piece according to this, the correct, conception, he found there was nothing but ease, fluency, and naturalness in the music; though there still remained two passages where—conceive he never so passionately—the instrument continued to send the notes out in worldly threes instead of spiritual twos.* An hour's work and thought put these matters right in his mental conception of the music

* These two passages were (1) the cadenza-like close to the first part of the recapitulation, just before the point where the movement in quavers commences, and (2) the last five bars but three of the piece.

and the piece then flowed throughout with the easy ripple of a brook.

It is from such general experiences that I derive my theory that we may control our instrument by power of correct mental conception of the music; that we must create within ourselves an image of what is to be produced, as the singer and the violinist first conceive their notes before they make them. And it is from such particular experience as this instance with the Brahms *Capriccio*, that I have the confidence to say that by intelligent command of the player-piano we can make the instrument do what the music requires of it, even to the extent of removing its tendency under certain conditions to accentuate wrongly and to phrase falsely.

Now music is one of those manifestations of recurrent sounds where grouping is natural and inevitable. It is one of those forms of pulsation where motive stress is positive, where the strong beat has objective existence. Therefore we cannot arbitrarily alter the grouping of the pulses without changing the nature of the music. And since the grouping is natural and inevitable, we cannot play easily and well, or, in other words, we cannot put ourselves in the way of appropriating the motive power of music and of turning it to our advantage and convenience, unless we recognise the grouping, perceive the principle operating through it, and submit ourselves to it.*

II

Music of the simpler kinds is regular in metre. Its strong pulses are uniformly periodic. Consequently most pieces are measured off into bars of uniform length, and may be counted throughout to an unvarying sequence of counts—twos, threes, fours, and so on.

But the *syllabic* movement of music varies. The bars may be differently occupied. They may be filled with very long notes, or with very short ones. They may have moments of seeming nothingness, intervals of silence, "empty times," as we shall name these, or "rests" as they are named in the ordinary lan-

* It is not necessary in simple metrical counting (or even in simple metrical pedalling) to mark the stresses. There is generally something in the music that establishes the stronger beats. It is merely necessary that we should have a consciousness that the strong beats *are* the strong beats.

guage of music.* The music may proceed by means of vigorous figures of such curious non-metrical accentuation as to submerge the bar, so that for bar after bar the strong beat of the bar becomes the weak beat of the rhythm. Counting under such conditions is difficult. We may lose the sequence of the beats and go astray in our naming of them. And when we have lost count, we may continue at sea even when the music has become metrically straightforward again, unless (like the conductor who has lost his beat) we rapidly straighten ourselves by dropping or jumping one or two counts. But (as I have already insisted), we must be able to count steadily through the roughest of metrical disturbances. We need have no fear as to the possibility of counting through them.

The chief influences which disturb or obscure the pulse-grouping of music that is still fundamentally regular in metre, are the following :—

(1) *Breaking up into sub-beats the strong portions of a bar, and leaving the weak portions occupied with whole-beat notes ;* in other words, filling the strong beats with short notes but not the weak as well. (Division is more natural on weak beats ; for short notes on a beat weaken that beat and by contrast strengthen the following beat.)

(2) *Running a note struck on a weak beat into the following strong beat, so that though a note sounds on that strong beat, no note is struck upon it.* This is a form of syncopation. It misplaces accent, allocating stress to the weak beat.

* There are two orders of empty times or silent moments. One is metrical, the other is phraseological. The metrical silence is a measured gap in the sound. Through it the beats pulsate as steadily as the heart throbs while we stop breathing for a moment. Such an empty space is an integral segment of the time. It is an organic, or structural, feature. The phraseological silence is extra-metrical. It is not organic, but functional, akin to an involuntary cessation of the breathing just before we begin to say something emphatic or just after we have said it. It is the point of separation between a completed action and an initiated action, or a pause before climax. In musical performance that depends upon human breath, it is the momentary silence induced by the performer taking in breath. It is, of course, unmeasured. It may be created either by the clipping of a note, or by a slight retention of the *tempo*—that is, by playing a note *staccato*, or by playing the beats in *tempo rubato*. The organic silence is a practical matter. It looks after itself. The functional silence is the reverse. The latter is not expressed in musical notation, or on the roll ; because, being non-metrical, there is no space in which to express it. But composers have means of indicating it—by marks of expression and phrase-curves, by commas, by such words as *tenuto*, and by fermatas set between the beat-spaces. The phrase-silence should be provided for on the roll by a shortening of the perforations. (See page 220, at (*o*) and (*p*), also page 254 (Study No. 30), for rhythmised silences.)

(3) *Leaving the strong beats empty but filling the weak.* This also is syncopation. It is a cause of trouble to the player-pianist, particularly when the *tempo* is quick and beats are close together, empty times and chords following in quick succession. It is difficult, because of the tendency of the instrument to accent a detached note or chord. This difficulty disappears as rhythmical sense develops.

(4) *Irregularly accentuating a weak beat.* Beethoven accentuates thus. He runs a climactic passage into nothingness, finishing on a loud weak beat when we expect him to continue a step further into a still louder strong beat. Chopin does something similar in his mazurkas. He accents the last (the third) beat of the bar, both when that beat is the finish to the preceding phrase and when it is the beginning of a new phrase. The Beethoven practice is difficult for the player-pianist. The Chopin is so easy that, if we are aware of the expressive principle operating in the beat, we produce the effect without thought.

(5) *Pausing upon beats or upon fractional parts of a beat.*

(6) *Pausing between beats or between fractional parts of a beat.* The *fermata avanti battuta* or *fermata fuor di tempo* (to invent descriptive terms) is a modern practice. It is a dramatic or rhetorical device. The beat before the *fermata* runs its full metrical course; and then, before the next beat has being, an extra-metrical moment of silence is induced. This has to be provided for in the roll by means of extra-metrical space between perforations, since there is no possibility of stopping the roll between consecutive, end on end, perforations. Therefore we occasionally (but not often) have in our rolls short spaces without perforations which do not represent a metrical detail, and so must not be counted to.*

(7) *Altering the tempo of the piece.* This is provided for on the roll, either by changing the standard length of the whole-beat perforation, or by retaining the same standard and indicating a change in the position of the Tempo-lever.

(8) *Altering the metre, as by a change from duple to triple.* Generally accompanied by alteration of *tempo.*

(9) *Interpolation of an additional beat,* so that in two-time comes a bar of three. (This, of course, is not exactly a point to anticipate in *regular* metre, but it occurs in simple modern music.)

* It would be well if on the roll could be printed the word fermata or the sign ⌈ . ⌉, to indicate that such spaces are additional to the metre.

In selecting pieces for elementary study of metre, we naturally avoid music where any of the above are noticeably present, particularly the features numbered 2, 3, 6, and 9. We freely select pieces which have characteristic accentuation (4); but so long as we are occupied with metrical study, we ignore non-metrical accentuation. Where we find in our pieces the extra-metrical "pause before the beat" or "pause out of the time," we do not ignore these, if only for the reason that the extra-metrical blank space in the roll compels attention. We do not reject a piece merely because one bar happens to have three full beats while the rest have the otherwise prevailing two or four: it is easy to provide in counting for the interpolation, the only difficulty being how to locate the point. We select preferably music that progresses in the way characteristic of the pianoforte, with decorated movement of the parts, independent accompaniments, and the other idiomatic features of this kind of music. We are careful to select music that pleases us, and music that, moreover, sounds like music even when so mechanically produced as by our present restricted style of performance. Above all, we select music that counts well; and if we find that we have in hand a roll that will not apparently count at all, we put it aside until such time as we have learned how to count—for the fault will be in us, not in the composition.

III

I return to the chief subject of the chapter.

Any system of artificially dividing matters of continuity must be based on subjective principles. And any method of apprehending the division must similarly be based on the same.

The mind cannot conceive what is measureless. It can conceive only what is ordered into constituent and periodically recurrent parts—in a word, rhythmised, or made cadential.

Time, for instance, is a matter of ceaseless and uninterrupted continuity. To keep from losing ourselves in time, we divide it into periodically recurring segments of minutes, hours, and weeks. The minute and the hour we divide into sixty parts, the days (themselves natural divisions of time) we group into sevens. The Chinese—having a different rhythmical sense—use the cycle of sixty for the grouping of days, weeks, and years. The Western affiliating of days into the week of seven days is due to our charac-

teristic rhythmical sense, also to qualities inherent in the fact *seven*. We realise seven as a whole, and we recognise a position in any part of the whole. Seven presents itself as *one* with *three* on either side, or as *one* followed by three sets of *two* or two sets of *three*, or as a *four* followed by a *three*, and so on. (See page 29, "septuple-time.")

The form of Shakespearean verse is the outcome of efforts to present a thought in a way that permits the mind to take the thought in swift, instantaneous whole. We know where we are in the line while it pursues its course. We feel its characteristic genius—its segments of *two* and *three*—

	I	II	III	I	II
The	quality	of	mercy	is not	strained

and its inner constitution :

	I	II	III	IV	V
But	look	the dawn	in russet	mantle	clad.
	(*a*)	(*b*)	(*c*)		(*d*)

Simple music lies chiefly in phrases of eight pulses. The cause of this is at once natural and psychological.

We cannot produce simple music except by exercise of the faculty for observing movement in eights. In other words, we cannot produce music except by reading in sentences. We shall see later, in our playing of hymns and chorales, that people require eight pulses to a line of music, whatever the syllabic character of the line of poetry. We shall see still later that people similarly require dance-music to move in phrases of eight.

The musician never has, in playing, less than a phrase in his grasp. In reading printed music "from sight" he generally takes at a glance an eight-beat or eight-bar phrase. If he reads from bar to bar, his playing becomes no more intelligible than the reading of a child who reads syllable by syllable.

Now we player-pianists have a peculiar difficulty, to remove which my entire system of self-education at the player has been devised. The difficulty is that we cannot, when playing our pieces, read music by sentence.

In reading a book we create the text from punctuation mark to punctuation mark. We embrace with a single movement of the mind several thought-groups of words, and we form the necessary mental image of the idea conveyed in the complete sentence. We

have to learn to do the same in reading (i.e. producing) music at the player. We have to conceive music in terms of sentences. The process is easy, and as interesting as profitable. We have merely to extend our metrical-counting, to compound several successive simple or compound bars into one large phraseological bar, and to realise the group-affinity of the pulses and bars. The music then orders itself as days order themselves into weeks. When I say in reference to a piece that it contains, for example, two sections, and that each of the sections contains two sentences, I am in effect saying that a stretch of time contains four weeks, and that these four weeks couple themselves into two adjacent fortnights. And when I say that the piece contains not only the four sentences, but some slight additional matter, I am in effect saying that a day or two has been added to the first or second of the two fortnights.

The longest piece may be visualised as a single point, in the way an historical epoch can be signified by a brief term (the " Middle Ages "), and in the way a poem, or a great philosophy, can be expressed in a couple of works (as " vaulting ambition " for *Macbeth* and " Love one another " for the Christian religion). We play easily and well when we have power to visualise a piece as a synthesis of parts, to affiliate all its sections, from single pulses upwards; but we cannot develop this power until we have learned to analyse music into parts; to read it in motives, phrases, sentences, and sections. The beginning lies with metre, and with the grouping of pulses.

CHAPTER VII

PHRASE, CADENCE, AND FORM

I

A PHRASE of notes in music is as a thought-group of syllables in prose and poetry. It contains, expresses, or represents, a single idea.

One beat of the beats forming the phrase, dominates the rest. That is to say, all beats in a phrase other than the dominant beat are in rhythmical affinity with that beat, either rising to it or falling from it.

Therefore a phrase is a section of music containing one chief point of cadential stress, as a thought-group of words is a verbal phrase containing one syllable stronger than the rest.

The chief point of accentual stress may be anywhere in a bar, or anywhere in two adjacent bars. When it is in the first or second of every two bars, those bars are either actually compounded by the composer, or may be compounded by the performer (I qualify and explain this remark as occasion makes necessary). Thus if, in a piece in triple-metre, the general flow of the music affiliates every second bar to the bar preceding, the point of strongest stress is (in strict metrical accentuation) beat 1 of that preceding bar. The composer then compounds the bars, producing a six-time. For various reasons, however, he may not compound the bars. He may still retain the simple metre of 1-2-3. But we, for convenience of study, may compound them; though we must still play in such manner as shall produce the metrical effects the composer desires.

The arbitrary compounding of bars is our first step on the road to the rhythmical phrasing of music. It is our first escape from the tyranny of the bar-line; our first acquisition of the native powers of cadence, and our first experience of the architectonic qualities of music. But since it is at present only an intellectual exercise in extending the range of our counting, running on (for

instance) from 1 to 6 instead of returning to 1 after 3, we shall call it merely " extended metrical counting."

A clause in music is a compound of several phrases. A sentence is a compound of several clauses. These terms are used with conventional significance. The ideas they denote in music are those they denote in literature.

II

Phrases, clauses, and sentences, close with a cadence. They would not otherwise be thought-group portions. The cadence-close of a full sentence is often akin to a full stop or period. The clausular cadence is akin to colons, semicolons, and commas. The phrase-cadence may have a comma-like value ; but usually it has a less conclusive force.

The sentence-cadence is the full-close. Its more usual form is —in melody and in harmony—as that *amen* we use in church services with the upper part moving from *te* to *doh*. (Less usual, but still frequent, is the form with the upper part moving from *re* to *doh*.) This form of cadence is called authentic. It forms the perfect cadence. By position it becomes the " final cadence."

A form of final cadence which is little used in music in modern times is that *amen* of which the two upper notes are the same (*doh*). This is the plagal cadence. Chopin uses it at the end of his *Etude in D flat, Op. 25, No. 8*, but with the upper part rising from *lah* to *doh*, and also in his *Mazurka in B flat, Op. 7, No. 1*. Debussy employs it in his pianoforte piece *Minstrels*.

The clause-cadence is the middle cadence. It is free in form. The more frequent middle cadence in classical music is an inversion of the authentic full close, i.e. as with the chord of *–men* set before the chord of *a–*. This is the imperfect cadence. It forms a half-close, and has a comma-like value.

A cadence must naturally contain at least two chords. It must also occupy at least two beats or counts (except when the movement of the chords is abruptly effected upon half-beats). For convenience, we call the last chord *the* cadence chord, as when we say " the cadence chord comes on the seventh beat."

Since there are two beats in a cadence, one of the chords must come on a stronger beat than the other. If the second chord is on the stronger beat the cadence is masculine. If the first chord is on the stronger beat it is feminine.

I caution you against accepting these terms literally. The

general idea among musicians is that the feminine cadence is weak and the masculine strong. But this general idea is erroneous. The feminine cadence is often stronger than the masculine. It is used in powerfully rhythmic music (as the polonaise), and it gives to such music effects of enormous accentual vigour. When we player-pianists have a massive feminine cadence, with the first chord magnificently piled on the strong beat of the bar, we have opportunity to show how we can accentuate tones and how—by artistic transition into the second chord—we can phrase harmonic progressions. Such a feminine cadence gives us joy as that which closes the first section of the *Allegro* of Beethoven's first sonata—a great crashing *fortissimo* on the strong half of the two-bar movement, followed by a transient, almost imperceptible *piano* chord on the weak half.

The feminine cadence is less easy to playerise than the masculine. It represents a falling rhythm, and falling rhythms demand delicate control of tone and motive-power. The masculine cadence is, of course, a rising rhythm.*

Cæsural cadences and rhetorical pauses are frequent in music. The cæsural cadence occurs at any moment, as it does in prose and poetry. We shall observe these two matters as soon as we learn the character of musical expression and the elementary principles of rhythm.

III

The architectural plan of a piece of music must be binary or ternary, i.e. two-part or three-part.

Binary form comprises two sections, ternary three. The third section of orthodox ternary form is an exact or modified reprise of the first. In sonatas and symphonies it is called the recapitulation. The middle section of a piece is either new matter, or a development of the ideas of the first. In sonatas the middle section is mostly developmental; in marches, dances, and other simple forms it is new, taking then the name trio (from the circumstance that in older days, when music was written in indi-

* By calling to mind certain lines from familiar hymns, the two forms of cadence become clear. *Feminine cadence.* (1) "Hàrk a thrilling vòice is | *sòunding*" |; (2) "Lo He comes with clouds de|*scending*" |; (3) "Earth has many a noble | *city*" |. *Masculine cadence.* (1) "God fròm on hìgh *hath* | *hèard*"; (2) "Jesus Christ is risen *to-* | *day*," (here the cadence-beat is inflected). When a line of poetry is made of an even number of metrical syllables, it has a feminine cadence if (*a*) the syllables alternate in the order *strong-weak*, and if (*b*) the initial syllable is strong.

vidual, voice-like parts, the middle section was written in three parts to make it lighter in effect than its companions, which were written in four).

Binary form is more complex than ternary. It is the form towards which all forms tend, as when the sonata in the hands of Beethoven passes from the form of (1) to that of (2) :—

(1)
- I Exposition (1*st section*)
- II Development (2*nd* „)
- III Recapitulation (3*rd* „)

(2)
- A
  - I Exposition
  - II Development
- B
  - III Recapitulation
  - IV Coda, or second Development

with the exact centre of the piece coming at the close of the Development.

Music, like poetry, moves in responsive or parallel lines. It also moves stanza-wise. Music could, therefore, be printed in the way verse is printed, with spaces between the stanzas, a fresh start for each line, and indentions to show the rhyming parallels.

Music disposes its lines in couplets, in threes, and so on. Such groups rhyme ; but they rhyme cadentially, not according to any rule of assonance. Music next disposes its couplets or triolets in further responsive parallelism.

The principles and practices of musical form are invariable and universal. There is no difference other than of degree between a simple short metre hymn tune (e.g. *Franconia*, as sung to the hymns " Blest are the pure in heart " and " The Advent of our King ") and a great symphonic movement. A line of music is either a clause or a sentence.

As was remarked in the last chapter, the standard length of a line is eight beats (or sixteen, which is in effect the same as eight). Nearly all hymns are adapted to the eight-beat clause, whether their lines contain eight, seven, six, five, four, or even three, syllables. This is what brings about two-, three-, and four-beat chords. It is also what brings about occasional empty-times.

The most elementary form in music is the single couplet—a piece containing two sentences only. To this the name binary would be given. But it is not really a form. It is too brief and simple, affording the Art no scope for those passages of contrast, repeat, reprise, and recapitulation, which are necessary in establishing structure.

When a composer is writing simple music, he adopts this simple binary, single-couplet form for his successive numbers and sections. He then generally repeats each sentence before proceeding to the next. (See the Schubert *Ecossaises*, and the Beethoven *Bagatelle in D.*)

A similar elementary form is that which contains three sentences, as in the hymn " Rock of Ages " and the Chopin *C minor Prelude.* To this the name ternary would be given, were not this plan also too slight and restricted to be of use when standing alone. The ternary form is adopted for sectional parts of compositions. It is, perhaps, the chief sectional form in use. (See the seventh of the Schubert *Waltzes, Op. 18(a).*)

Either sentence, or both sentences, in the couplet may be repeated. The repeat may be exact, as in the hymn-tune *Meinhold* (page 52), or it may be varied. When Chopin repeats a sentence or couplet, he often asks for the repeat to be played in *tempo rubato.* The repeat of the first sentence of the trio of Schubert's *B flat Scherzo* is effected an octave higher than the original.

True binary-form contains at least two couplets, not merely two sentences ; and true ternary contains three couplets. The hymn " Ten thousand times ten thousand " is in true binary form. The hymn " Christ is risen " is in true ternary. (We call the return to Section I the *reprise* in simple ternary pieces, not *recapitulation,* reserving that word for large symphony or sonata movements.)

Section I or section II may contain a sentence of three-clause extent, as in the fine Protestant tune *Erk,* where the second sentence contains three clauses. Section II may contain even four clauses, as in *Nun danket,* or five, as in Luther's *Ein' feste Burg.* In such cases the two-clause sentence of section I is generally played through twice, the repeat giving to section I some equal measure of weight and architectural significance.

Binary and ternary sections are interwoven in the course of musical compositions. These sections are themselves grouped into twos and threes by the further operation of the two powers (binary and ternary). The greatest work is ultimately to be reduced, by synthetic association of the sections, to the simple formula I–II, or to the equally simple formula I–II–III (III being as I).

Form is rhythm expanded to the qualities of proportion. I do not deal with proportion in this book, except in passing.

CHAPTER VIII

CHORALES AND FOUNDATIONAL METRES

We may teach ourselves how to count, and learn to think music in metre and sentence, by studying hymn-tunes. I bring forward a few tunes available for player-pianists; these are to serve as practical supplement to the theoretical statements of the last three chapters.*

William Shrubsole's tune *Miles Lane* is in quadruple-time. It begins on the upbeat, and its clauses end therefore on the downbeat or outbeat, according to the nature of iambic verse. The hymn is constructed of alternate eight-syllable and six-syllable lines :—

Hymns Ancient and Modern.
No. 300, *All hail the power.*
„ 207, *Our blest Redeemer.*
„ 222, *Ten thousand times.*

All hail the power of Jesus' Name;
Let Angels prostrate fall;
Bring forth the royal diadem
And crown Him Lord of all.

If each pair of lines were set a syllable to a beat, the musical sentence would contain an eight-pulse clause and a six-pulse,

I		II		III		IV		I		II		III	
All	hail	the	power	of	Je-sus'		Name'	Let	Angels		prostrate		fall."
6	1	2	3	4	5	6	7	8	1	2	3	4	5

In order to effect true balance of clause, the syllable *fall* takes a three-pulse note (counts 5, 6, 7), which makes the sentence "regular" and leaves count 8 free for the ensuing sentence.

This tune is exceptional in the second sentence. The words *Crown Him* are treated in refrain; they appear three times, each syllable taking a two-pulse note. The second of each pair of notes is, furthermore, a *fermata;* it is to be played by bringing

* Hymn-tunes are elementary things of music; but, says Dryden,

Angels first should practise hymns, and string
Their tuneful harps, when they to Heav'n would sing.

the Tempo-lever to zero the moment the chord is struck, and by holding the lever there as long as necessary : the return to place for the next note has to be immediate, so that the movement shall resume in strict time.

The three successive *Crown Him* phrases, are contrasted in tone (1) *piano*, (2) *crescendo*, (3) *forte*. By careful pedalling during the *fermata*, we prepare the power to produce the tone of the following phrase.

The last line of the hymn is set to two-beat chords, except the last, which naturally takes a three-beat chord. The tone of the last line is *piano*. As our power for the third *Crown Him* is a *forte* power, we produce soft tone for the last line by drawing in the Control-levers during the third *fermata*. The closer movement to such syllables as An-*gels* is effected by breaking the beat into half-beats.

The tune *Miles Lane* was published in 1779, when the composer was nineteen years old.

Dykes's tune *St. Cuthbert* is of two sentences, each of which contains two eight-beat clauses. As the hymn has only four syllables in the last line, the last clause of the tune moves in long notes,—

8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7
Our	Blest	.. Re	deemer		ere	.... He	breathed	His	ten-der		last	fare-	well.		..
A	Guide	.. a	Com-fort	er	be-		queathed	With	us	....	...	to	dwell		..
8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7

The longer note to *Blest* and the following shorter note to *Re-* together make two beats. The unequal length of the two notes is brought about by " dotting " the first note.

The tune *Alford* (also a Dykes composition) shows how the eight-beat musical clause adapts itself to lines of varying length.

(1) *Seven syllables* Ten thousand times ten thousand,
(2) *Six* ,, In sparkling raiment bright,
(3) *Eight* ,, The armies of the ransom'd Saints
(4) *Six* ,, Throng up the steeps of light :
(5) *Seven* ,, 'Tis finish'd ! all is finish'd,
(6) *Six* ,, Their fight with death and sin ;
(7) *Eight* ,, Fling open wide the golden gates
(8) *Six* ,, And let the victors in.

Dotted notes occur in every line but two. Lines (1) and (5) begin and end with weak syllables. It is impossible in the music

to have a parallel clause, unless in the quadruple metre is inserted a three-beat bar :

8	1 2	3 4	5 6	7	1 2	3 4	5–6–7
Ten	thou-sand	times ten	thou-sand	in	spark-ling	raiment	bright.

To fill out the full measure of quadruple beats in such case as this, one of the last two syllables must take a two-beat chord. A moment's thought shows the awkwardness of the form | 1 2 | 3 | (*thou . . . sand*) The more natural form is that employed in the hymn. This effects syncopation. The weak beat 2 absorbs the accent of the strong beat 3. Its note acquires also the time of the following beat.* Syncopation of this kind is called the " syncopation of the outbeat." It is a common feature in music. Weber uses it largely.

At the end of line (6) is a cadence somewhat of the feminine order : the music does not rest upon beats 5–6–7, but continues moving in the lower voices. Such cadences have to be carefully " controlled."

The hymn " As pants the hart " is constructed of alternate eight- and six-syllable lines. In the ordinary way of musical form, it would take four eight-beat clauses. But the composer (Hugh Wilson, *c.* 1800) has set the hymn in triple-time in such manner as makes the clauses alternately four-bar and three-bar. Thus we have in this simple tune *Martyrdom* an example of the seven-bar sentence :

Hymns Ancient and Modern.
No 238, *As pants the hart.*
„ 184, *Rock of ages.*
„ 254, *Art thou weary.*

3	1–2 3	1–2 3	1–2 3	1–2 3	1–2 3	1–2 3	1–2
As	pants the	hart for	cool-ing	streams, When	heat-ed	in the	chase
So	longs my	soul, O	God, for	Thee, And	Thy re-	freshing	grace.
	I	II	III	IV	I	II	III

We can realise the seven-time movement by thinking the tune in quick time and counting bars, not beats. Singers instinctively dwell a moment on the words *chase* and *grace*, if only to take breath.

" Rock of ages " is a six-line hymn. The tune thus contains three sentences. It is of the three-couplet form of the Chopin *Prelude in C minor*. But since the lines of the hymn are of seven-syllable length, beginning and ending with strong syllables, the cadences are masculine. In the Chopin piece, which fits syllabic-

* In instrumental music it nevertheless happens that a phrase of this form takes a two-beat note on beats 5–6 and a one-beat note on beat 7 ; also in hymn music (see the Bach Chorales later in this Chapter).

ally to lines of eight syllables beginning strong and ending weak, the cadences are feminine. The shape of the clauses in the Schubert *Ecossaises* is the same as in this hymn-tune. In the language of prosodists, the metre of "Rock of ages" is the trochaic catalectic, and that of the Chopin prelude the trochaic acatalectic. The counting may be 7 8 1 2 3 4 5–6, 7 8 1 2 3 4 5–6, but not for the third verse. (See pages 217–218.)

The verse-form in the hymn "Art thou weary" is 8, 5, 8, 3 :

Art thou weary, art thou languid,
Art thou sore distrest?
"Come to Me," saith One, "and coming,
Be at rest!"

But the composer (the Rev. Sir H. W. Baker, Bt., musician, clergyman, and aristocrat) has set each line—even the three-syllable one—to the normal eight-pulse musical phrase. The first and third clauses in the tune agree in metrical movement and cadence with the Chopin prelude, and have, therefore, feminine cadences.

The famous *Easter Hymn*, with its ecstatic third clause and joyous *alleluias*, is in duple-time. The reason why the tune is barred in a two-pulse metre instead of the usual four-pulse, is partly because the *alleluias* would in four-time stretch out in long and unwieldly bar, but chiefly because the energy of both tune and words can be indicated and produced only by duple-metre notation and accentuation. The spirit of energy calls for close downbeat stresses.

Hymns Ancient and Modern.
No. 134, *Jesus Christ is risen to-day.*
„ 138, *Christ is risen.*
„ 140, *Jesus lives.*

The lines are of seven syllables.

Jesus Christ is risen to-day, *Alleluia!*
Our triumphant holy day,
Who did once upon the Cross,
Suffer to redeem our loss.

They begin and end with accented syllables, and so the last syllable takes a two-beat portion of the phrase. But where in the "Rock of ages" hymn, for example, the two-beat syllable is set to a two-beat note, here it is set to two notes, producing a feminine inflexion.

We may make use of this tune to learn the function of the Control-levers, playing on heavy pressure throughout and modifying the tone by constant movement of the levers.

Easter Hymn, belonging to the year 1708, represents the beginning of the typical eighteenth-century hymn; but it is scarcely touched by the weakness and decadence characteristic of the hymn-tunes of the century.

Sullivan's tune *Resurrexit* shows how the eight-beat phrase spreads over lines ranging in length from eight syllables to five.

It is, however, more useful to us as an example of ternary form, and as an example further of the construction of sentences and sections.

Section I.

1*st sentence*: Christ is risen! Christ is risen!
He hath burst His bonds in twain;
2*nd sentence*: Christ is risen! Christ is risen!
Alleluia! swell the strain!

Section II.

1*st sentence*: For our gain He suffer'd loss
By divine decree;
2*nd sentence*: He hath died upon the Cross,
But our God is He.

Section III.

1*st sentence*: (*text as in section I*).

The two sentences in section II are "sequential" in melody. The first sentence of section III is the same as the first sentence of section I. We pause on the last chord of the eleventh line, and retard the time in the twelfth.

The tune *St. Albinus* is exceptionally instructive as regards our present objects. It begins with a clause in octaves:

Jesus lives! no longer now . . .
5 6 1—2 3 4 5—6

It contains *ten* beats in its second and fourth clauses, and this despite the fact that the second and fourth lines of the hymn are only eight-syllable lines

7 8	1 2	3 4	1—2	3—4
Can thy	ter- rors,	death, ap-	pal	us
5 6	1 2	3 4	5—6	
Je—sus	lives! by	this we	know	
Thou, O	grave, can-	not en-	thrall	us
7 8	1 2	3 4	1—2	3—4

And finally, it finishes with a six-beat " coda " :

5 6 1—2 3—4
Al-le-lu . . . ia. . . .

Bach Chorales.

The Lutheran hymns were a foundational part of German music from before 1600 to the close of Bach's life (1750). They ceased to influence music when the change came from Bach to Beethoven. But the artistic principles operating in the chorales are universal in music, and we will make ourselves aware of this truth by studying five Reformation hymns.

Meinhold. (*A. & M., No.* 402.)

The beautiful tune known as *Meinhold* is, in spirit, akin to music of pre-Reformation times. This is to say that it is akin to the Netherlandish-Italian music of the sixteenth century, and reminds us of the *Ave Maria* of Jacob Arcadelt, who was born about 1514. (The *Ave Maria* was arranged as an organ-piece by Liszt.)

The tune is binary in form—section I (*repeated*) and section II. Each section contains one sentence, and each sentence two clauses. The tune is adapted to lines of seven- and eight-syllable length. The clauses that take the seven-syllable lines are normal —they contain eight beats, apportioning the last two to the final syllable. The clause that takes the eight-syllable line is not normal. It is ten beats in length, giving two-pulse chords to the last two syllables. The emotional effect of this extension is strangely peaceful. I offer lines which reflect the form (and also, in a measure, the spirit) of the tune :—

Section I. Weary men, that still await
Death as refuge from thy weeping ;
(*repeat*) Shrinking from the blows of Fate,
Think ye not that Death's but sleeping :
Section II. Death's a moment's gentle break,
As from night to day we wake.

Passion Chorale. (*A. and M., No.* 111.)

The *Passion Chorale* is almost the keystone of the *St. Matthew Passion* of Bach. It occurs several times in the course of that work, and always at moments of extreme emotional intensity. Bach uses it there as a calming influence : he offers it as a means of inspiring those profound depths of feeling and understanding where agitation cannot be. The tune is thus as significant for the musician

as the St. John's Gospel is for the theologian. Yet originally the tune was written for a love-song. It was composed by Hans Leo Hassler in 1601 (*Mein G'muth is mir verwirret*).

O sacred Head, surrounded
By crown of piercing thorn!
O bleeding Head, so wounded,
Reviled, and put to scorn!
Death's pallid hue comes o'er Thee,
The glow of life decays,
Yet angel-hosts adore Thee,
And tremble as they gaze.

Erk. (*A. and M., No.* 293.)

The tune *Erk* shows how a section can contain three clauses instead of the usual two (see the Schubert *Waltzes, No. 3*) :—

Section I. Sing praise to God Who reigns above,
The God of all creation,
(*repeat*) The God of power, the God of love,
The God of our salvation;

Section II.
Clause (1) With healing balm my soul He fills,
,, (2) And every faithless murmur stills;
,, (3) To God all praise and glory.

The second clause of section II would normally end the section. It would then have the customary full-close. But since the section is extended, the clause has an "interrupted" cadence.

Lines 2, 4, and 7 are the same in form as the line "Ten thousand times ten thousand." But they are not set to syncopated beats. The two-pulse chord is given to the sixth syllable, which necessitates a *fermata* on the seventh syllable.

The inner parts move occasionally in quarter-beat notes.

Ein' feste Burg. (*A. & M, No.* 378.)

The tune *A stronghold sure* exists in two forms, (*a*) so adapted as to preserve the normal eight-beat form in each clause; (*b*) so adapted as to set each syllable to one note (except in the 7-syllable lines).

In the second form, the clauses are of eight-beat and six-beat length, according to text. A pause is necessary on the last note of every clause. The seven-syllable lines are set as in *Erk*.

The second version of the tune moves in firm, solid chords. The first moves with beats broken into half-beats.

Section I. Rejoice to-day with one accord,
Sing out with exultation;
(*repeat*) Rejoice and praise our mighty Lord,
Whose arm hath brought salvation . . .

Section II.
Sentence (1) His works of love proclaim
The greatness of His Name . . .
Sentence (2) For He is God alone
Who hath His mercy shown;
Let all His saints adore Him. . . .

Ein' feste Burg was composed by Luther himself (1526). It has been accepted as one of the greatest of Protestant chorales.

The tune *Nun danket* was composed by Johann Crüger, theologian and musician (1649).

Nun danket. (*A. and M.*, *No.* 379.)

Now thank we all our God,
With heart, and hands, and voices,
Who wondrous things hath done,
In Whom His world rejoices:
Who from our mother's arms
Hath blest us on our way,
With countless gifts of love,
And still is ours to-day.

In playing hymn-tunes on the player-piano, we aim for richness and fullness of tone, smoothness of progression (ignoring metrical stresses); swelling and diminishing of sound according to the sentiment of the words; and occasional slackening and hastening of *tempo*. We pause on cadence-chords at points where a body of singers need to take breath. We try to hear the independence of the inner parts, and particularly the boldness of the bass.

CHAPTER IX

LISTENING TO INNER VOICES

THE average ear takes in little beyond the top line of music; it accepts the chords, and receives occasional fragments of inner melody, but does not observe that the under parts have possibly as individual a character as the top line. The average ear is as the average eye, which fails to see, when looking at wooded land, that there are secondary distances and varying depths.

Music is vital in every part, though in certain of the parts the vitality may be of a lower order. And the chief life may not be in the treble melody, but in the alto, the tenor, or the bass.

I know no piece of music but has touches of significance in inner parts. There is sometimes a melody outlined even in the chords of a waltz accompaniment. When (as in the hymn-tune *Alford*, at the point of the cadence "Their fight with death and *sin*") an extended cadence-chord has movement in the under parts, that movement is usually of expressive character, and the ear should be trained to accept it.

It is not difficult—it is certainly interesting—to train the ear to enter into the tonal depths of music. The mind then perceives that apparently blank spots, or passages of apparently structural nature only, have individual beauty, or are essentially decorated, and that the passages are not obscure, but filled with light, and with light that is the more beautiful in that it is twilight.

I

Music composed of accompanied melody is called homophonic ("homophony"); but usually it is called simply melodic. Music made of parts which have equal value is called either polyphonic or contrapuntal.

The predominant voice in melodic music need not be the treble. It is only since the rise of modern music that the predominant melody has lain mostly in the upper voice; three hundred years

ago it lay mostly in the tenor, from which circumstance, indeed, that voice takes its name—*tenere*, to hold. Two pieces set later for study—the Chopin *Waltz in A minor* and the MacDowell *Lied*—show how the chief melody may be in different voices for different sections of the same composition.

A vital characteristic of contrapuntal music is that no one voice shall be predominant. Yet it is natural that interest should centre from moment to moment in a particular part, and this obtains whenever the writing is "imitative," i.e. repetitionary, the figure given in one voice following responsively in other voices. Under conditions of contrapuntal imitation, the voice which holds the pattern-figure is ordinarily the principal one; but there is no arbitrary compulsion that it should be so. Imitations are often scientific; in the hands of masters, however, the style is playful, fantastic, or gravely emotional. Imitation is valuable for training the ear to follow inner movement.

When the imitation is of an entire melody, and the imitation accompanies the pattern while the pattern is still in making, but at a distance of a few pulses, the style becomes the "canonic." The tune of Thomas Tallis, the Tudor composer, which we sing to the hymns "Glory to Thee, my God, this night," "Glory to Thee who safe hast kept," "The night is come: like to the day," etc., is a canon of this order. The treble leads with the tune, and the tenor repeats the tune at a distance of four beats. As the hymn ends when the soprano has reached the end of the tune, it follows that the tenor has to cease four notes from the finish of the tune; the four notes of the tenor opening of the hymn-tune are, however, these last four of the melody. In the original version, the leading voice was probably the tenor, the imitational response being made by the treble. (Bass and alto of this hymn-tune are free accompanying parts.)

Modern composers (Tchaikovski, Grieg, and several second-rate British musicians) use a sort of bastard canon in their instrumental music, whereby a salient phrase of the melody is made to appear in the accompaniment at points where the melody has a long note. This type of canon is irritating, first because of its obviousness, and secondly because of its saccharine quality.

The period of which Bach (born 1685, died 1750) was the culmination, was the contrapuntal epoch. Much music of the period is melodic or harmonic; and there is a good deal of polyphonic writing in the music of the later classical, romantic, and modern

periods ; but the chief thought in music up to Bach and Handel is contrapuntal, and the period is correctly named. The first fugue in the *Well-Tempered Clavier* is typical of Bach's serenest counterpoint, the fourth of his more massive and varied style, and the thirteenth of his most graceful. The fifth fugue in this work is Handelian in character, and the twentieth is somewhat pre-Bach, i.e. primitive, in mood and style. The twenty-second and twenty-fourth fugues are nobly spiritual pieces of purest polyphony. The works I name here should be studied in hours of quietness and leisure, and not until experience is gained of music and player.

When a composer wants a certain part to stand out well, he may separate the part widely from its companions ; or mark it *forte* amid a prevailing *piano ;* or write against it some such phrase as *marcato il basso* or *il tenore ben cantando* (i.e. well-sung). These directions are not transcribed to the roll. And when the composer wants a single detached note to stand out, he marks it *sf*, *sfz*, or *fp ;* or attaches the sign of emphasis > or ∧. If he wants the note to stand out less by virtue of physical emphasis than by subtler means, he may mark it *tenuto* or *ten*, which gives the note a slight *fermata*. In expressive performance we play *tenuto* without direction, much as in expressive reading of poetry we dwell instinctively upon words. (See page 269*n*.)

I recommend at this point a return to the Bach chorals of Chapter VIII, with the object of compelling the ear to trace inner movement of parts, and thereby inducing the feet to make the player *sing well* the interior passages. It will be advisable for us to note that (a hymn-tune being written for four voices) the roll contains four individual lines of perforations ; and to note further that where for a single pulse only three perforations appear, we are to understand that two voices happen to be singing the same note. Sometimes the voices cross.

Here I pause to argue a little ; not because the art of the player requires argument in this third decade of the twentieth century, but because a spirit irresistibly impels.

II

We are told by the musician who does not care for the player, that we cannot individualise the parts of contrapuntal music ; meaning, I assume, on open pedalling, that is, by pedal-touch only. He says that since all the parts are produced by equal

power, it is inevitable that all should have equal tone, and that whatever prominence may appear, is due entirely to the local disposition of the parts. We have probably just remarked to him that as we concentrate the mind upon an inner part, that part has assumed an outstanding character. The end of his rejoinder becomes, that there is no objective reality in such prominence, though perhaps a reality that is subjective.

Now even if the loudness we observe were no more than subjective, the matter would not be inartistic. Poets say that if *heard melodies are sweet*, yet *melodies unheard are sweeter*. And Idealistic Philosophy claims that *thought is the only reality in the world* and that *nothing exists except that which is imagined* (these are expressions of *Silvestre Bonard*). "Nothing is, but thinking makes it so." And if in looking at a number of adjacent objects, we concentrate our eyes on one of them, we know that the rest will fall away, and seem actually to diminish. Therefore it would not matter if the contrapuntal part we concentrate upon became only subjectively prominent; there would still be a gain, if to ourselves alone.

Yet I find such concentration to result in prominence that is actual and positive. I have played to sensitive musicians, arms folded, feet alone in command of the instrument, and have had them say, "But how do you make those imitations stand out?" The question proves an objective individuality in the parts. I have answered that it was by constant phrasing of the music; by a continuous marking of entries of imitative phrases and a perpetual refining of their cadences, my instrument being delicately adjusted to respond to slight variation in pedal strokes. (There are, however, but few passages in music that may be individualised by pedals alone; the levers are constantly required, and of these the Tempo-lever and the Sustaining-lever more than the Control-levers.)

Imagination (which is an active fullness of knowledge and understanding) completes what is physically incomplete. In music it enables the violinist to conceive harmony, the organist accent, and the pianist an undiminishing tone, qualities with no objective existence in their respective instruments. And it enables the player-pianist to conceive individuality of parts even in cases where, in the nature of things, actual individuality is impossible. We know we cannot sing many-voiced music as can the chorus and the string quartet, and we admit this a defect in our instru-

ment; yet we discover that if we have the mental power to imagine many-voiced music as in a state of singing, whatever may come in actuality from our instrument, the sounds will sing in our consciousness, and the end will be art of beauty and character.

This is the final detail of that work of imagination which I have said is the foundation of player-pianism. It is to be developed first by training the ear to listen to inner parts.

But imagination must be wisely directed. It must consider not merely bare facts of the matter occupying it, but facts of external matters. At a risk of my action being misunderstood and turned back to destroy my argument, I quote a passage from a book relating to Coleridge :—

"The language of German literature is equal to the Greek, except in harmony and sweetness. And yet the Germans think it sweet; Klopstock had repeated to him (Coleridge) an ode of his (Klopstock's) own to prove it, and really had deceived himself, by the force of association, into a belief that the harsh sounds, conveying, indeed, or being significant of sweet images or thoughts, were themselves sweet."

CHAPTER X

PUNCTUATION, PHRASING, AND FREE-TIME

I

A TEMPO nuance is an acceleration, a retardation, or a pause. The *ritenuto* (*ritardando*) and *accelerando* may be slight or large, covering one or two beats only, or a sentence. The pause (*fermata*) may be brief or otherwise; it may be set on a long note or on a note shorter than a beat—the perforation for the latter may be cut long, so as to afford scope to catch and hold the note. We count through a long *fermata*, and dwell on one only of the beats—which, depends on the character of the rhythm.

The return to *tempo* (*a tempo* or *in tempo*) may be immediate or gradual. When gradual, the nuance is double.

A *rit* or *accel* may occur in long empty times, and even in the approach to—or departure from—the pause-beat of a long *fermata*. This also depends on the rhythm of the music.

The *rit* or *accel* are graded nuances, each beat being perceptibly slower or quicker. The last beats of a long and pronounced *rit* may be almost stationary. We move the Tempo-lever in sudden jerks only for pauses, changes of speed, and a certain accentuation.

Changes of time occur in a piece. The change may be led into by a *rit* or *accel*, or it may be taken abruptly. Such changes are indicated by figures referring to the tempo-plate, or by the position of the time-line of the roll.

Sometimes the arranger has to adopt a different standard of beat-length, owing to the music becoming long-drawn or crowded with short notes. The movement of the roll is then altered in performance, so as to retain the same *tempo* in the music.

Tempo nuances are expressive or structural. The latter are matters of punctuation, and appertain to rhythm. The former (the true *tempo rubato*, or "free time") are sometimes personal matters, and are not intimated by the composer.

If in the study of the metre of a piece we lose the beat during a *fermata*, we resume from some point that is metrically clear.

The *rit* and *accel* nuances are measured. The actual point of the pause is not measured, but is a complete holding up of the time.

II

Music has to be punctuated, as definitely as prose and poetry; otherwise it is unintelligible. A cadence-less performance is inartistic, like a child's sing-song recitation.

Punctuation is a first step to phrasing. It is effected by a delicate use of the Tempo-lever to bring about a quickening or slackening of time in the approach to a cadence, or a slight slackening at the actual moment of the cadence. The singer, for physical reasons, makes a break at the close of clauses and sentences, generally without perceptible cessation of time, but often with what is actually a brief silent *fermata*. The player-pianist may adopt the singer's practice; he cannot, perhaps, break off the tone, but he can still give the same sense of poise.

A sentence contains not less than two clauses. The cadence to the first clause is the middle cadence. Representing the *cæsura* of a line of poetry, it requires especially delicate phrasing. The cadence to the final clause permits a more emphatic *rubato* and a more decided break in the movement.

As already said, a cadence may be masculine or feminine. When the latter, the cadence may often be played in pronounced *ritenuto*, i.e. with a large slackening of time (an enlarging of the " quantity " of the beat) on the first chord, and an apparent holding-up of time on the second, combined with a *decrescendo*.

An eight-pulse clause usually moves (in more elementary music) by two short and one long steps, as in the line :—

	1 2'	3 4'	5 6 7 8"
But	look . . . the	dawn . . . in	russet mantle clad. . . .

This is a regular classical procedure; and though it is departed from and varied times and ways beyond number, it remains the phraseological basis of simple music. If the idea of it is carried in the mind, to punctuate such music becomes easy.

I suggest we take up still again our hymn-tunes and chorales, and play them now with exaggerated punctuation, coming to definite pauses wherever sense of text and cadential nature of music permit. We shall take care to resume strict time for the clause following a full close, and not glide sluggishly back to the

normal position of the Tempo-lever. And I suggest further we make immediate use of such regularly constructed pieces as the Schubert *Ecossaises* and *Waltzes, Op. 18a*, for similar development of our phraseological sense.

Composers occasionally indicate an expressive poise. Elgar, Brahms, and others, place a comma over the bar-line, upon observing which the performer acts as if the sign were a slight silent *fermata*. Such indication cannot be transferred to the roll; it can be expressed only by a short blank space, and (as the break in the sound is extra-metrical) only by an addition to the length of the bar-space. Therefore, when we come across a point in the roll where the metrical beat has a little more space allotted to it than is normal, we may explain the matter as a rhetorical, or sense, detail of punctuation. (See page 37*n*.)

III

Rigid *tempo* is impossible and undesirable—impossible because of the native flexibility of art, and undesirable because of the monotony of sameness. It is impossible also because it prevents expression, the shading of sequential and responsive phrases, and the blending of simultaneous melodies.

The academic idea of *tempo rubato* is, that the time *robbed* in one beat must be restored in another beat of the same bar, so that the bar shall have strict quantity. We are told that Chopin had free time in the melody, but strict time in the accompaniment: we have to study the statement well before we understand it. The player-pianist is compelled to ignore both the academic idea and the principle said to have been adopted by Chopin.

The *tempo rubato* helps to enforce *crescendos* and to enhance *diminuendos*. The impassioned *crescendo* naturally takes a slight hurrying (*stringendo*), though its climax will probably take a slight pause, the topmost beat perhaps marked by the composer *ten*, or *sostenuto*. A solemn and weighty *crescendo* will strengthen itself by a broadening (*allargando*) of time. A *diminuendo* sometimes acquires a slackening (*calando*), especially at the end of a passage.

The note or chord which forms the centre of gravity in a phrase, may always take a *sostenuto*. The *sostenuto* chord should then be introduced by a minute *fermata* in the time, the instant before it is struck. ("Agogic restraint" is the term found by German pedagogues to describe this detail of *rubato*.) Poignant clashings

of discordant notes may be similarly intensified by an " agogical " pressure, this pressure of the time accompanying a *sforzato* accent of the tone ; slight, or otherwise, as occasion demands.*

When music moves in alternating long and short notes there is a natural tendency to enlarge the long ; and where it moves by way of strong discords, each " resolving " into its sequence (which may be a concord or another discord), there is a similar tendency to enforce the discords by momently dwelling on them—in the latter case the " chord of resolution " requires to be delicately phrased by a softening of the tone, as in the ordinary feminine cadence.

Where an element of harmonic surprise enters, as with an unexpected modulation or startlingly foreign chord, it is often necessary to pause upon the beat in order to make the situation intelligible. The remark applies to elements of rhythmical surprise, and (in part) to unexpected tonal nuances in the music of Beethoven, Schumann, Brahms, and Tchaikovski.

Free time enters into modern " poetic " music more than into classical " abstract " music. Many works of Bach may be played from start to finish with no variation of movement beyond what is natural at the larger structural cadences. Few compositions of Chopin and Schumann can be played in strict time. And even in the case of Bach, there are few passages of warmly human significance that do not demand a fluctuation of the *tempo* (as the *Chromatic Fantasia in D minor*, the *Prelude in C sharp minor* from the first book of the *Well-Tempered Clavier*, the *Prelude in E flat minor*, the *Prelude and Fugue in F sharp major*, the *Fugue in B minor*—all from the first part of the same work—the Clavier *Toccatas*, and such rhetorical works as the opening movements of certain *Partitas* and *English Suites*). It is a feature with Bach, in music of grandiose nature, to heap tone and power upon a strong discordant harmony, some brief distance from the final cadence ; he occasionally marks the beat to be played in pause, and we may always play it in *rubato*.

The freedom of time in lyrical pianoforte music is as the freedom of time adopted by singer and violinist. In music representing movement (i.e. dance-music) the *tempo rubato* is what the solo dancer would adopt if the piece were danced to. In dramatic music of the class typified by the *Hungarian Rhapsodies* of Liszt,

* In Greek thought, " agoge rhythmica " implied the observation of a melody, not as a thing of pitch, but as a thing of accent and rhythm.

variations of time are what we might perhaps term oratorical. Frequency and character of *rubato* depend on the style of the music. Passionate music, and music of extreme pathos of expression, inspire the subtlest *rubato*, also music which (as so much of the music of Bach) seems to be searching a way—feeling continuously for the path along which the soul must travel, as ideas and feelings work and shape themselves in the mind until they find utterance in words and tones. In the romantic music of the mid-nineteenth century, especially the *Mazurkas* of Chopin, where every sentence is likely to appear twice, repetition following immediately upon original, the second appearance of the sentence is almost always played with *rubato*. This remark applies to all music in which the phrases are responsive. In polyphonic music, as in the lyrical fugues of Bach, the voices wait upon one another as friends in leisured conversation, each mind inclining itself to that of the speaker who, for a moment, has the chief theme. In *scherzoso* music the *tempo* is often fantastically, even grotesquely, free, as is the tone. In gently flowing, lyrical, contemplative music, the *rubato* is as the play of light over an autumn landscape.

No golden rule exists for the *tempo a piacer*. The matter is determined by the " pleasure " of the performer—as he feels or imagines, so may the music be. Even the composer's specific directions with regard to time-phrasing are not immutable ; for it happens in many cases that in performance the player may be reading in the music something which forbids him to make the *accel* or the *rit* suggested by the composer. Notes are immutable, also rhythms ; but tonal and temporal nuances are variable, as are other qualities the nature of which is artistic and the effect of which the revelation of personality. But if we depart far from the composer's directions, we suggest that we do not quite correctly understand his music, and I must not be taken as implying that in respect of time and tone a performer is independent of the expressed desire of the composer—to quote from Walt Whitman —" I do not intend this as a warrant for wildness and frantic escapades—but to justify the soul's frequent joy in what cannot be defined to the intellectual part, or to calculation." For the performer is restricted to what the music suggests ; and if he surround the music with what it does not suggest, he distorts it, and by so distorting it proves himself no artist. All I desire to convey is, that artistic nuances, being matters of emotional

feeling and artistic impulse, cannot be rendered exact and unchangeable, and cannot therefore be expressed in immutable terms, even by the composer, who himself would not play the piece exactly the same on two different occasions.

One rule, however, may be set out as invariable—the rule that, however free the time may become, the fundamental rhythm must remain. Therefore in all pieces we learn first the main fundamental rhythm of the music; and we accept it as direct truth, and no paradox, that if we cannot roughly understand a piece, and make it roughly intelligible, in strict time, we can never understand it, or make it subtly expressive, in free time. The fundamental rhythm is as trunk and roots of a tree, the *tempo rubato* as the leaves and branches that sway and quiver in the breeze.

And, finally, one result of *tempo rubato* may be described as more or less uniform—hurrying intensifies, and slackening modifies, especially when the one is applied to an ascending *crescendo* and the other to a descending *decrescendo*. It is perhaps too much to say that every ascending *crescendo* melody requires a hurrying of the time, and vice versa; yet it is the custom of composers to indicate, by specific marks of expression, what they want when ascending melody is not to be hastened and descending melody not to be retarded.

IV

The technique of the Tempo-lever is simple. It comprises merely movements to right or to left—to the right for quickening time, and to the left for retarding it, and to the extreme left (to zero) for bringing the music to momentary pause. But its artistic employment is not simple; and as the use of this manipulative appliance is combined continuously with all other details of player-pianism—rhythmical playing, accentual pedalling, contrasts of tone, individualisation of melody, and so forth—the technique of the Tempo-lever is the most subtle and endlessly varied of all.

The following pieces help to an instinctive understanding of freedom of time:—

Schubert. *Moderato* from *Sonata in A minor, Op. 42.*
Chopin. *Valse in G flat, Op. 70, No. 1.*
Chopin. *Grande Valse brillante, Op. 18.*

Brahms. *Hungarian Dances Nos. 5 and 6* (*in F sharp minor* and *D flat*).
Beethoven. *Largo appassionato* from *Sonata in A major, Op. 2, No. 2.*
Schumann. *Träumerei,* from *Scenes of Childhood, Op. 15.*
Gardiner. *Noël.*
Bach. *Chromatic Fantasia in D minor.*
O'Neill. *Gigue, Op. 27, No. 2.*
Liszt. *Hungarian Rhapsody, No. 5* (or the lyrical passages of any of the rhapsodies).
Weber. *Les Adieux.*
Beethoven. *First movement* from *Sonata in D major, Op. 10, No. 3.*

CHAPTER XI

TONE-PRODUCTION, CONTROL-LEVERS, AND SUSTAINING-LEVER

I

THE dotted line of the roll is rarely straight for long, in modern music especially. A piece may be quiet throughout, or loud; but as there are swells and hollows in a calm sea, so the intensity of the tone will expand and diminish.

Tonal nuance in music up to 1750 is simple—simple sometimes like the echo, as when an organist alternates passages on two manuals. In music of the latter half of the eighteenth century nuances are more varied, including *crescendos* and *diminuendos*, and curious accentuations of the weak particles of the beat. The latter can scarcely be effected on the player; but they are more violinistic than pianistic. (See the slow movement of the *Sonata in C minor* of Mozart: composed Oct. 4th, 1784.) It was Beethoven who made tonal nuance of abrupt nature an essential detail of emotional expression. With Chopin and Schumann nuance is sometimes as vital as notes. Tonal contrast is vivid in Liszt and Tchaikovski; and in Reger it alternates in an instant from *ffff* to *ppppp*. Present-day composers do not exaggerate tonal effects, having greater powers of phrase and harmony.

Pre-Beethoven music is sometimes played according to eighteenth-century ideas. This is not the right way to perform it. The music survives because it pleases our different æsthetic sense; and we should play it accordingly, pouring into the sounds all that has been learnt between then and now; I mean, of course, all that the music will carry. Artists are not antiquarians or students of the archaic.

Therefore in playing Bach we use the *crescendo* and the *diminuendo* of the modern pianoforte, the modern idea of free time, and the like; and in playing Haydn and Mozart we use what we have gathered from Beethoven. Particularly do we use the Sustaining-pedal, despite the circumstance that the art of the Sustaining-pedal was not finally elaborated until the time of Chopin.

II

The finer tonal nuances cannot be indicated on the roll; indeed, they cannot be indicated on the printed score, but have to be supplied by ourselves, to which end we reserve the same privilege of tonal inflexion as the reader of poetry.

Player-pianists produce widely graded nuances by means of the pedals. Sudden contrasts they produce by the Control-levers. By experience we know exactly what power must be provided for the creation of a required volume and quality of tone, and instinctively we prepare this power by modifying the force, range, and frequency of our strokes. By experience also we learn how, by striking exactly on the note, to play the detached *fortes* of Beethoven and other composers, and this upon open pedalling.

If the change is abrupt from loud to soft, we draw in the levers with the first soft chord. If it is from soft to loud, we draw in the levers towards the end of the soft passage, build up power, and release the levers upon the first loud chord, generally delivering the climactic stroke of our *crescendo* pedalling upon the first *forte* beat. The levers have to be skilfully manipulated in order to avoid soft tone on the first loud beat, or loud tone on the last soft beat.

We do not play the whole of a soft passage with levers in, except when the passage is a brief interpolation in a general loudness; we release them as soon as we feel the power has reduced itself to the degree requisite for the production of the *piano*.

The Control-levers have a graded influence over the tone. By drawing them in or releasing them gradually, the levers effect a *decrescendo* or *crescendo* even when the power remains uniform, having in this respect an affinity to the swell-pedal of the organ. Few player-pianists, however, are content to let swelling and diminishing be thus automatically produced; they grade the pedalling to effect the tonal changes.

With the Control-levers operating, direct touch from the pedals is impossible; which means that whatever we do with the pedals while the levers are "on," we have no direct influence over the tone. Thus dependence of the levers puts a stop to sensitive pedalling, and eventually prevents the performer from developing individuality of style.

In music of the character which permits of short, frequent

pedal-strokes, and which by crowded notes constantly absorbs power, we may effect sudden changes of tone by direct touch. Thus the great *Islamey* of Balakirew, where the music moves in compact responsive phrases of alternate *forte* and *piano*, we manage the tonal changes without using the levers—provided, of course, our instrument is in order and we are playing to the rhythmic swing of the piece. For the player-piano has a curious property of immediate response and of apparently spontaneous recovery; when supplied with just enough power to produce what is wanted, a single second of time is all it requires to drop from loud to soft or to rise from soft to loud. And when our pedalling is strictly rhythmic (i.e. determined by *motive* cadency) we also require but the same brief stretch of time to effect the alteration in our pedalling.

But in music which does not permit of short and frequent pedal-strokes, and where the perforations are both few in number and lengthy, the instrument cannot spontaneously recover.

The student may prove these remarks by looking at the "Black Keys" *Etude* of Chopin (*Op. 10, No. 5*) and the *Gavotte in D* of Bach (arranged from the *Sixth Violoncello Suite*), taking care to get fixed in his mind the pattern-motive of the Chopin piece.

It is necessary to bear in mind that often, in older rolls, the tone-line is out of place, coming too soon or too late, and so embracing in the *piano* what should be *forte*, and the reverse.

III

The following pieces are useful studies in tone-production:—

(*a*) *without Control-levers:—*

MacDowell, *Op. 55, No. 2. From a Wandering Iceberg* (commencing *as soft and smooth as possible*, we *increase gradually and steadily* to *double-fortissimo* in the middle of the piece; and then *gradually diminish to pianissimo*, becoming *softer and softer to the end:* these are the composer's indications).

Chopin, *Op. 27, No. 1. Nocturne in C sharp minor* (begin *pianissimo;* and from the point where the time quickens, build up gradually to a *fortissimo appassionato;* retain the *fortissimo*, but with swelling gradations, until the passage that descends in octaves into the bass; then resume the original *pianissimo*).

Grieg, *Op. 46, No. 4. In the Hall of the Mountain Kings* (begin *pianissimo*, reach in due course *fortissimo*, and a little way from the end have two sudden *pianos* which swell rapidly each to a *fortissimo*).

Chopin, *Op. 25, No. 10. Etude in B minor* (begin *piano*, arrive shortly at *forte*, and continue increasing to *fff* at the close of the first part of the piece ; play the middle part in swelling *piano ;* return to *forte* for the third part, and conclude *with the loudest possible* tone).

Per Lassen. *Crescendo* (play according to title).

Chopin, *Op. 25, No. 9. Etude in G flat* (the first and third parts are light in tone, the middle part is loud, abruptly ending so).

Grieg, *Op. 46, No. 2. The Death of Ase* (play every phrase with an appropriate volume of tone, with an increase to *forte* in the fourth. This piece is played in the orchestra by muted strings. Its *forte* therefore is one of feeling rather than of physical tone).

(*b*) *with Control-levers :—*

Beethoven, *Op. 2, No. 1.*	*Finale* from *Sonata in F minor.*
Haydn.	*Finale* from *Quartett in C.*
Weber, *Op. 49.*	*First Movement* from *Sonata in D minor.*
Mendelssohn, *Op. 43.*	*Serenade.*
Brahms, *Op. 1.*	*Scherzo* from *Sonata in C.*
Reger, *Op. 32, No. 3.*	*Burleske.*
Balfour Gardiner.	*Noël.*
Chopin, *Op. 30, Nos. 1* and *2.*	*Mazurkas in C minor* and *B minor.*
Chopin, *Op. 67, No. 1.*	*Mazurka in G major.*

(*c*) " *Echo* " *effects* (*ancient*) *:—*

Bach.	" Echo " from *Suite in B flat.*
Bach.	" Echo " from *French Overture in B minor.*
Kuhnau.	*Gavotte in B minor* (the last phrase echoes the phrase preceding it).

(*Modern*) :—

Chopin, *Op. 68, No. 2.*	*Mazurka in A minor.*
Chopin, *Op. 30, No. 3.*	*Mazurka in D flat.*
Brahms.	*Hungarian Dance in D minor* (*No. 12*).
Schubert, *Op. 147.*	*Scherzo* from *Sonata in B major.*

The singing-tone, or *cantando*, may be practised by help of any melodious composition. The *Consolations* of Liszt afford good material, especially the sixth. The *cantando* pedal-touch comes naturally to many player-pianists, while others it seems to elude. The student's work in the next chapter will prove to him which of the two bodies of players he belongs to.

IV

You will perhaps have observed at orchestral concerts how the tympanist (the drummer) drops his hands upon the head of the drum at the end of a passage of notes, or after a single note. This he does to put an end to the sound ; because the vibration of the drum continues after the blow and—if not artificially stopped—causes the sound to extend into the following harmony. The operation of putting an end to the vibration of a sound-producing substance, is called damping. The drummer uses his hand as a damper ; so does the harpist.

The wires of the pianoforte are damped mechanically. On the striking of a note, the hammer attached to the key hits the wires of the note, and the damper which ordinarily lies against the wires is raised. The hammer leaps away from the wires after impact, but the damper does not return until the finger looses the key.

The Sustaining-pedal of the piano, and the Sustaining-lever of the player-piano, control the entire range of dampers. When the pedal or lever is in operation, all the dampers are removed from the wires ; and all wires are left free for that sympathetic vibration with the wires actually struck, which is so characteristic a feature of the pianoforte.

Sympathetic vibration has nothing to do with loudness or softness of tone. It is concerned solely with richness and character. Therefore the pedal should not be called the loud-pedal ; for although it does help us to play loud, it helps us also to play soft, a note struck with dampers raised having possibilities of soft touching greater than a note struck with dampers down.

A pianist proves himself by use of the Sustaining-pedal.

As a purely mechanical device, this Sustaining-pedal serves to hold down, in effect, keys which—owing to the pianist having to move his hand to another register—it is impossible for the performer to retain with the fingers. Notes which have to continue sounding, but which cannot be so retained, are generally written as short notes, the time of which represents the actual holding of the notes; and the performer is told to use the Sustaining-pedal. Such notes could be written out in full length; but that would crowd the score. Now music is transcribed to the roll exactly as written; and, therefore, there are many perforations (especially in the bass) which, though of short length, represent notes that are long.

The pianist, when pedalling an individual note, may raise the dampers exactly on the striking of the note: the impact of the stroke is then transmitted to all the wires. Or he may not raise them until just after the striking of the note: the sympathetic vibrating of the other wires is then very slight, being but a yielding to the vibration of the sounding wires. (It is, I hope, understood by the reader that the slightest vibrating of a tone-producing medium results in a sound, though the sound may be itself inaudible.)

Faulty use of the Sustaining-pedal either runs together notes that are to be separate, or separates notes that are not to be separated. Eye and ear assist the pianist, ear alone the player-pianist. You may ask, How then am I to know when to use the Sustaining-lever? I can only answer, By experience. There are no rules, short of a complete exposition of harmony and musical æsthetics generally, and of the principles of piano music and tone-production in particular. Perhaps I may say that while the older composers do not often run together discordant harmonies, modern composers, on the other hand, do run them together, sometimes to a degree that brings into simultaneous being every note of the scale. It is worse to use the Sustaining-lever wrongly than to be wrong by refraining to use it rightly; you may perhaps rest on the old journalistic motto, *When in doubt, leave it out!* I give a few rule-of-thumb hints, however, in a moment.

It is so commonly understood that the Sustaining-pedal is to be in constant use, that when the opposite is determined upon, the composer has to direct accordingly. Schumann's *Grief fore-*

boding (*Op. 124*) is a piece wherein the pedal is not to be employed.

The automatic use of the Sustaining-lever in the player-piano is determined by what the composer has entered in his score. It gives merely the letter of the matter.

The Sustaining-lever corrects a characteristic defect of the player-piano, which is, an over-clarity of outline, and uniformity of tone, in all the simultaneously presented notes of a chord. This defect, *en passant*, is not a disgrace upon the instrument; it is no more than a defect of other solo instruments—as the inability of the organ to mark accents, of the violin to play harmonies, and of the pianoforte to sustain a sound without diminution—and, as is the case with these other defects, it has to be accepted. Yet though accepted, it has not to be exaggerated, whence comes the opportunity of the player-artist to make artistic use of the Sustaining-lever. By means of the lever he may so cloud the outlines of chords, both when the chords are struck and when they are released, as to produce genuine pianoforte effects, even the effects that are held to be peculiar to human fingers. In soft playing, the continuous employment of the lever upon the striking of the successive notes causes the notes to glide into existence. In smooth playing it causes the end of one note to overlap the beginning of the next (this overlapping is only partly provided for by the perforations), and so enhances the *legato*. In loud and emphatic playing it helps the production of clear, ringing tone. And in the case of sustained *fermata* chords which are held by the lever after the perforations have passed over the tracker-bar (see page 92), it makes possible a fading as delicately imperceptible as on the piano. In polyphonic music, by careful introduction upon the prominent notes of an inner melody, the lever helps to that individualising of parts without which the music is incoherent. Aided by sensitive pedalling and intelligent use of the Tempo-lever, the Sustaining-lever converts our playing to a thing of beauty. Yet, as few pianists pedal well, so most player-performers use their Sustaining-lever badly. It is in this respect that *the style is the man himself*, and if we are not artistic by nature, no dissertation can make us so.

When set for the left hand, the lever is worked by the little finger. It should not be gripped between thumb and first finger. And only the finger should move as the lever is drawn in or

released. The lever should be lightly balanced; if it moves stiffly, it cannot be artistically used.*

Studies in Sustaining-lever technique can be found in the pieces listed in this and subsequent chapters. General hints for its use are: (*a*) where the accompaniment consists of a bass-note followed by a chord or chords, the lever may be brought on with the bass-note and retained through the chords. If, however, the second or third chord is different from the first, the lever should be released at the change of harmony. (*b*) Where the music consists of a series of chords, the lever may be brought in for each chord, particularly when the music is strong and the beats emphatic. (*c*) Where the music is made up of a long chord, above which runs a melody, the lever may be held in until the melody has completed itself, even if the perforations of the chord cease earlier. If, however, the running melody descends to a middle or low register, the lever must be released as soon as the melody-notes enter that register. (*d*) Where a chord is struck in *arpeggio* (i.e. in broken sequence), the lever may be brought in with the first note and retained to the last.† (*e*) Repetitions of the same chord may be bound together by the lever, especially at the conclusion of a piece or passage. (*f*) In feminine cadences, and in the passing of a discord to its resolution, the chord on the strong beat may be run (though only for the briefest of moments) into the chord on the weak beat.

V

The Softening-lever is included in but few instruments. This lever lifts the hammers nearer to the wires and so reduces their striking power. Unlike the Control-levers, it does not destroy direct touch; but it is rarely necessary to use it. It is most welcome when we have to produce veiled, muffled tone.

The composer's direction for employing the Softening-lever is *una corda*, which refers to the circumstances that on a grand

* The following exercises will develop the technique of the little finger: (1) Place thumb and first finger on a flat surface, lift the little finger as high as is possible; and, without straightening it, or bunching up the back of the hand, bring it down smartly with a hammer-like tap. (2) Place thumb and first finger as before, stretch out to the full extent the little finger, and then gradually draw it under the hand until it rests between thumb and first finger. Wrist and arm must not be stiffened.

† Arpeggio chords are characteristic in the Bach *Chromatic Fantasia* and in the last two pieces given on page 66; also in Weber, *Op. 12*, and Chopin, *Op. 10, No. 11*.

pianoforte the left-foot pedal shifts the keyboard so that only one of the wires of a note is struck.

MacDowell's *A Haunted House* (*Op. 61, No. 5*) makes a good study in respect of the Softening-lever. It is to be played *mysteriously*, the tone in the beginning *pianissimo*, *very dark and sombre*, and with both Sustaining-lever and Softening-lever in use (the latter all the time, the former changing chord by chord). Where in the music begins an increase of tone, the Softening-lever is to be released; where the music takes on a shimmering movement in the upper part, the tone *ppp*, the Softening-lever is to be used again; and where the fourth low note appears in this passage it is to be again released in preparation for another *crescendo*. Towards the end of the piece, where the tone is again *pp* and the sombre chords of the opening have returned, the composer's direction is *steadily soft and somewhat vague, becoming gradually slower and softer to the end;* the lever is again to be used in this passage, and retained to the final chord.

The slow movement of Schubert's *Sonata in A minor, Op. 143* (composed in 1823, when the composer was twenty-six years old), is to be played with Softening-lever in ten places. The piece is rather march-like in character. Interspersed among the march-phrases are soft interludes, chiefly of three beats length (beat 2, 3, and 4). These are like passages for muted strings in the orchestra, and are to be played *una corda*—or according to Schubert's exceptional phraseology, *sordini*. Where the interludial figure is extended to lead into a *forte*, the Softening-lever is to be gradually released. The contrasts of tone are striking in this piece, and I recommend it for continuous and careful study.

"*Tre Corde*" orders the release of the soft pedal.

VI

There is a detail of player-technique peculiar to the *sforzato*. At one time this detail was used universally, in particular by the display-salesman. Of late, since the principles of pedalling have been understood, it is less used.

The detail is a compound of heavy pedal stroke, snapping employment of the Control-levers, and inward jerk of the Tempo-lever. The latter arrests the *tempo* for a fraction of time, heaping up the power, and thereby increasing the springboard condition of the mechanism, against which the heavy pedal-stroke can the better establish itself. If a name were wanted for this detail of

playing, the name might be *tempo-sforzato;* because although the *tempo* is not affected, yet it is the Tempo-lever which most assists in the operation.

The student who has a desire to practise the detail independently of the other considerations, may take the *Cat's Fugue* of Scarlatti, the Chopin *Polonaise, Op. 40, No. 1,* the Chopin *Scherzo in C sharp minor, Op. 39,* the *Danse nègre* of Cyril Scott, or the *Gigue* and the *Burlesque* of Norman O'Neill. The A major fugue in Book I of Bach's *Well-tempered Clavier* has for subject a theme which counts

I II III
1 (2 3) (4) 5 6 7 8 9"
ff piano

(the figures in brackets represent empty times). A highly virtuosic use of the *tempo-sforzato* pedal stroke is possible in the production of the loud note of the theme wherever it occurs.

CHAPTER XII

SINGING-TONE, MELODY-LEVERS, AND AUTOMATIC MELODISER

SINGING-TONE is effected solely by the pedals, and the more the Control-levers are used the less *cantando* will be the touch. A piano that will not sing is a defective instrument. The player-piano that will not sing is either defective as a piano, or defective in its mechanism. To test the *cantando* quality of your instrument, and your own sense of *cantabile*, take the following pieces from Grieg, and pedal them quietly and observantly, thinking in the first of a body of strings, and in the second of wind instruments of the oboe, cor anglais, and bassoon class: (1) *Geheimniss* ("Secret"), *Op. 57, No. 4;* (2) *Hirtenknabe* ("Shepherd's Boy"), *Op. 54, No. 1.*

I

Simple lyric music is like the ordinary song—a melody with elementary accompaniment. More advanced lyrical music is developed until it becomes polyphonic, each "voice" a pure melody. The levers that control the two halves of the compass of the piano help us to separate melody from accompaniment, and are of local or *en passant* use in lyrical polyphony, with subtle employment of Sustaining-lever, Tempo-lever, and (above all) *cantando* pedalling. In simple music of this order the performer is as solo singer and accompanist; in advanced music he is as chorus or orchestra. The automatic melodising device is often essential in accompanied melody, but is rarely of use in lyric polyphony. I was not always of the opinion that lyric polyphony must be played on open pedalling.

When melody and accompaniment are quite distinct, we can play with direct touch; also when accompaniment is in a register well removed from the melody. I give at once some studies in

cantando tone and individualising of melody and accompaniment, all without use of the Control-levers :—

Bantock.	*Serenade.*
Mendelssohn.	*Lieder ohne Worte, Nos. 42* (in B flat) and *11* (in D major).
Mendelssohn.	*Serenade, Op. 43.*
Weber.	*Rondo* from *Sonata, Op. 39.*
Chopin.	*Mazurka* (in A Minor), *Op. 7. No. 2.*
Chopin.	*Mazurka* (in F minor) *Op. 68, No. 4.*
Liszt.	*Consolations* (*No. 6*).

Even when the melody is in the tenor register, and the accompaniment above, we can sometimes individualise the parts on direct touch :—

Mendelssohn.	*Study* (in B flat minor), *Op. 104* (*b*), *No. 1.*
Mendelssohn.	*Prelude* (in E minor), from the detached *Prelude and Fugue*, the prelude composed in 1841, and the fugue in 1827.

II

A melodic character may enter the accompaniment, either responsively to the main melody, or independently. In the following pieces the accompaniment melodies are responsive :—

MacDowell.	*To a Wild Rose, Op. 51, No. 1.*
Schumann.	*Träumerei, Op. 15, No. 7.*
Schumann.	*Warum? Op. 12, No. 3.*

and in the following they were independent :—

MacDowell.	*At an Old Trysting-place, Op. 51, No. 3.*
MacDowell.	*A Deserted Farm, Op. 51, No. 8.*
Grieg.	*Symphonic Dance* (in A major), *Op. 64, No. 2.*

Synthetic studies in these respects are :—

Sibelius.	*Idyl, Op. 24, No. 6.*
Chopin.	*Nocturne* (in B major), *Op. 62, No. 1.*

The Sibelius has pauses between beats.

Modern composers have little use for the scientific canon ; but they adopt canon in pieces where song or dance are idealised, and

conceived as in duet, the second singer or dancer imitating the first at a certain distance of time :—

Moszkowski.	*Canon, Op. 15, No. 4.*
Schumann.	*Canonic Song, Op. 68, No. 27.*
Järnefelt.	*Prelude.*

III

There is a type of accompaniment so frequently used in piano music that it should receive special attention. It is a chordal accompaniment ; but the chord is given on two beats, of which the first takes only the bass note, and the second the rest of the chord. We might call it the " bissected chordal accompaniment." In triple-time music, the chord may come on the second beat and be held over into the third ; it may be repeated on the third beat ; or the bass note may be held for beats 1 and 2. But a fresh chord may come on the third beat.

The second beat may have its lowest note below the bass note of the first beat. We are then sometimes led astray, and conceive beat 2 and a beat 1.

The bass note may be lightly touched and the chord on beat 2 specially stressed, as in the Hungarian *alla zoppa* rhythm. Here again we may confuse the metre.

Schubert.	*Moment musical, Op. 94, No. 3.*
Chopin.	*Etude, Op. 10, No. 2.*
Chopin.	*Ecossaises* (posthumous).
Chopin.	*Etude, Op. 25, No. 9.*
Brahms.	*Capriccio, Op. 76, No. 2.*

Among the more frequent details of accompaniment, are these features :—

(1) Sustained chords under a moving melody.

(2) Broken chords (i.e. in harp style—*arpeggio, arpeggiando*).

(3) Reiteration of a chord (a favourite device of Mendelssohn's).

(4) Reiteration of the same chord in different positions (also a favourite device with Mendelssohn).

(5) Long notes in the midst of moving parts (these are to be struck well and firmly, first to draw attention to them, and secondly to enable the piano to sustain their tone).

(6) Sustained bass notes (the richness and gravity of tone in the lower register of the piano, and the possibility of enforcing and retaining tone by the Sustaining-lever, make it less necessary

to firmly articulate these notes; yet a bass should generally be bold).

(7) Chords on weak beats, the strong beats empty.

(8) Runs, scales, trills, and other decorative features.

(9) Independent figures worked out on a plan of their own.

We must see that these do not exceed their office, for the main melody is the chief thing, and they are

not made to rule,
But to subserve, where wisdom bears command.

IV

The Control-levers (melody-levers) are to be used when direct touch cannot distinguish melody from accompaniment. Their technique comprises :—

(1) *The bass-control drawn in and the treble left open* :—

Mozart. *Finale* (" Turkish March ") from *Sonata in A major.*

Chopin. *Mazurka* (middle section), *Op. 17, No. 1.*

Chopin. *Valse in D flat, Op. 70, No. 3.*

Mendelssohn. *Lieder ohne Worte* (Gondola Song), *No. 12.*

(2) *The treble-control drawn in, the bass left open* :—

Cyril Scott *Valse scherzando* (the middle section of the first part, from where long-held bass notes begin.)

(3) *The bass drawn in, and the treble used for the moments when the accompaniment rises into the treble register*—(special studies are not necessary because this detail of technique is in constant use.)

(4) *The bass drawn in, and released where the melody passes into the bass register* :—

Chopin. *Mazurka, Op. 7, No. 1.*

Chopin. *Prelude, Op. 28, No. 4.*

(5) *The two levers in constant alternation to control and release tone for accompaniment and melody* :—

Schumann. *Warum? Op. 12, No. 3.*

Beethoven. *Tempo di Menuetto* from *Sonata in G, Op. 49, No. 2.*

Liszt. *Andante lagrimoso.*

Bantock. *Serenade.*

Chopin. *Prelude, Op. 28, No. 21.*

Chopin. *Prelude, Op. 45.*

Beethoven. *Finale* from *Sonata in F minor, Op. 2, No. 1.*

The levers should be released for the summit of a *crescendo*. Being of graded operation, they permit a mechanical *crescendo* in the accompaniment.

V

The following pieces cannot be played without the automatic melodising device :—

Chopin.	*Mazurka, Op. 59, No. 2.*
Chopin.	*Prelude, Op. 28, No. 8.*
Chopin.	*Nocturne, Op. 15, No. 2.*
Chopin.	*Nocturne, Op. 9, No. 2.*
Brahms.	*Hungarian Dance* (in B minor) *No. 19.*
Schumann-Liszt.	*Frühlingsnacht* ("Spring Night").
Strauss.	*Traum durch die Dämmerung.*
Paul Corder.	*Prelude* (in E major).

Pieces are often unnecessarily melodised. The device is defective in the respect that it compels a slight delay in the striking of the melodised note, and this is unpleasant at times, causing a splitting of the chord. (The worst instances of unnecessary melodising I have observed, are the end of the slow movement of Beethoven's *Sonata pathétique* and certain Bach fugues and preludes.) Melodising takes notes out of the influence of the Control-levers, and so we cannot alternate rapidly in the melody between loud and soft.

VI

Expressive playing rests upon the *cantabile*. It is the summit of the art of the player-piano, because it is wholly the creation of the performer, the instrument doing nothing to make it possible. How delicate are the attributes of expressive playing is shown in the directions given by the composer for the performance of the following piece. (There are 36 bars, of quadruple-time, each of the opening long notes taking two counts; the 13th bar is of two counts only) :—

Debussy: *Des pas sur la neige.* To be played *triste et lent.* Regarding the accompaniment—"Ce rythme doit avoir la valeur sonore d'un fond de paysage triste et glacé." The melody is to be "*expressif et douloureux.*" There are *rubatos* in bars 13, 15, 19, 25; and slower time in bars 32–36. At bar 21—"En animant surtout dans l'expression," and at bar 29—"Comme un tendre et triste regret." Debussy's *Des pas sur la neige* is an example of the sort of music which, in this respect, should be left entirely to the performer.

CHAPTER XIII

METRICAL PEDALLING

I

We have hitherto pedalled chiefly to produce tone and to provide motive-power, and so have pedalled by instinct, in natural response to suggestions from the music. Our pedal technique at present is formed of knowledge how to play loud and soft, how to effect increase and decrease of tone, to keep the pressure elastic, to economise strokes and to crowd in a series of short strokes, and how to tell by the feel of the pedals and the look of the roll what effect is likely to come at a given moment. But we cannot pedal by rule and principle, and we are still likely to miss desired effects. The opening paragraph of page 23 is still with us.

The first step to acquiring ability to hit a note as it should be hit, is Metrical Pedalling, which gives so systematic a regularisation of pedal-stroke that we can employ short motive-strokes in exact and certain preparation for whatever type of dynamic-stroke may be in immediate demand.

We will enter upon the task of obtaining metrical command of the pedals, by way of music in quadruple-time, because the music there is usually more spacious and leisured than in triple, and less curt and abrupt than in duple. But we shall extend the counting to eights and—if we choose—to sixteens.

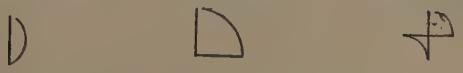
We shall not need to try for metrical accentuation, but only to train the mind to take the relative strength and weakness of beats. These qualities have objective existence in music, and special pedal-strokes may interfere with the systematic rise and fall of stroke which we have to develop.

It may be convenient to use the left foot for counts 1 and 3, the left foot being stronger than the right, and taking the " master pulse " in marches and dances. In quickly moving triple-time music, we may give a stroke to a bar, or give a left foot stroke to beat 1 and a single right foot stroke for beats 2 and 3—that is, in the music where the secondary accent (page 28) is

on beat 2. Where a single stroke does not create enough power for beats 2 and 3, we may deliver a couple of metrical strokes with the same foot.

If you cannot at once will your feet to move to metrical regularity, train your mind to think through tunes in terms of abstract metre, and then learn to step the tunes. The latter you should do in a lonely lane, because in your absorption you may step some of the smaller pulse divisions of the melody. You may then practise beating time, adopting the following movements :—

Duple Time. *Triple Time.* *Quadruple Time.*



You may tap metre on a table, with fingers, or two pencils.

Remember that where the conductor marks time by the end of his beat, we player-pianists mark it at the beginning of our stroke.

And if you cannot move your feet freely to time upon the pedals, seat yourself on a chair, and with heels on the ground, ankles relaxed, and toes raised, repeat your stepping of familiar tunes. You may also pedal to a clock or metronome.

A patient friend is useful, provided he can count in time. Make him stand by the instrument, and by solid counting command the metrical movement of your feet.

But the best plan is to give yourself over to the intrinsic power of metre, and the essential charm of music, and invest your pedal movements with the character of the piece. Be as the dream-marchers in Browning's *Charles Avison*, "in time, to tune, unchangeably the same," and as "the dancers dancing in tune" in the *Maud* of Tennyson.

I must make it clear that metrical pedalling is only a method of practice, a temporary phase of study designed to give command of the pedals and to make familiar the metre of music. It is useless in artistic playing, and of little value in rhythmical playing as distinguished from metrical; for in artistic playing we pedal according to the position of the climactic notes (or master-beats) of measure or *motive*.

Every stroke must be effected exactly upon its beat. If the force of the blow does not catch the notes on the instant the perforations impinge against the slots, the value of the blow is diminished. To a certain extent it becomes waste effort; and

in falling upon weak notes whose position within the bar is subdivisional, it becomes a distorting factor, setting up accentuation where none exists.

The movement of the pedal may be arrested in the course of the beat, or continued throughout the whole extent of the beat. It may enter with a strong initial jerk, or come gently into being. It may continue with a quiet even pressure, or it may become a strenuous thrust that forces the pedal to lowest position.

II

Subsidiary metrical accentuation follows the subdivision of the beat. Thus if a beat is divided into half-beats and these half-beats are further divided into triplets (the crotchet,— ♩ becoming first two quavers,—♫, and the quavers then becoming each a triplet-group of semiquavers,— ♬ ♬.) the subsidiary accentuation remains the same as if the secondary division had not been effected, i.e. the first of each three notes is stressed. But if the beat is first of all divided according to the ternary power, the crotchet becoming a triplet of quavers,— ♫. , and each of the quavers is further divided into semiquavers,— ♬ ♬., the subsidiary accents lie then upon the first quaver of each pair.

Metrical pedalling teaches us to place our short motive-strokes against the notes that have subsidiary accents. It therefore converts our interpolated motive-strokes into dynamic-strokes, thus making for economy of means, and converting all we do into artistic effort. Speaking strictly, there should be no mere motive-strokes whatsoever in playing; except, first, at the beginning of the piece in preparation for the first chord, and secondly at these points in the piece where sudden changes are made from soft to loud. And even in the latter case, the motive-strokes can, by skilful metrical pedalling, be made few in number; because by placing the strokes upon the subdivisional accents, we can play *forte* even when there is not a full *forte* supply of power accumulated in the instrument.

Ease of playing comes when we build up power within two or three beats. It is possible for an experienced player to pass in an instant from soft to loud by direct touch only, and to accumulate sufficient power within a few beats to enable him to continue afterwards with strokes determined solely by the larger pulses of the music.

Movement in dotted notes ( ) is often difficult to pedal, especially when the music is composed of loud chords. Each chord, whether short or long, absorbs power. The long chord is close to the short chord preceding it, its position affording no scope for the interpolation of preparatory motive-strokes. The long chord has the metrical accent, and so must be louder than its prefixal companion. If power is accumulated before the short chord, that chord will absorb the power the moment it comes into being. The short chord will thereupon stress itself. The result will be, not only that the short chord will have a stress which is not proper to it, but that the long chord will become doubly weak, first by the relaxing of motive-power, and secondly by the emphasising of its predecessor.

Close subdivisional pedalling is the sole means by which dotted note movement is playable. I mention a few pieces where this movement appears :—

Schubert, *Op. 143.*	*Sonata in A minor* (the first movement).
Schubert.	*Sonata in B flat* (the second and fourth movements).
Beethoven, *Op. 31, No. 3.*	*Sonata in E flat* (the second movement).
Bach.	*Fugue in D major*, from *Book 1* of the *Well-tempered Clavier*.
Liszt.	*Rhapsodies*, *Nos. 2*, *4* (the *maestoso* of the opening), *5*, *11* (the second section), *12*, and *15*.

The form of dotted note movement in which the short note comes on the beat ( ) is easier to play, except that the suffixal long note may possibly hammer itself out so strongly as to suggest a false metrical position of the two chords. If we

imagine the " Scotch snap " (call to mind *Within a mile of Edinboro' town* and the refrain of *Robin Adair*) proceeding in massive chords, we shall have an idea of the character of this form of dotted note progression, examples of which occur in the Chopin *Etude in E minor, Op. 25, No. 5*, and in the Liszt *Hungarian Rhapsody, No. 1.* In the third section of this rhapsody, there are passages where the two forms are merged into one ; that is to say, there is a short note before the beat, and a short note on the beat, the long note following the latter,— The music of the section is arranged so as to give the melody in five-note chords, with a slight accompanying figure (in a higher register) on counts 2 and 3 of the bar. It is to be played *una corda* up to the end of the *crescendo*, and *in tempo rubato.*

In that form of the dotted-note movement where the longer note comes on the beat, the shorter note may be affined prefixally to the note after it, or suffixally to the note before; that is, the little *motive* may be " iambic " or " trochaic," as discussed in Part II of this present course of study. The *motive* is trochaic in the Bach *Fugue in D*, in the *Rhapsody No. 5*, and in the movement given on the preceding page from the Schubert *Sonata in A minor.* The trochaic affiliation makes for massive effect and a majestic dignity of spirit.

CHAPTER XIV

STUDIES IN METRICAL COUNTING AND PEDALLING (*a*)—THE CONSTRUCTIVE SPIRIT IN MUSIC—ECONOMY OF MOTIVE-POWER

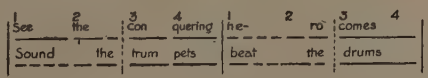
THE pieces set for study in this chapter are simple in construction, affording opportunity to observe how music is put together sentence by sentence and section by section. The pieces are also simple in metre, easy to count to, and of a character likely to make the feet strike upon the notes or chords.

I

Handel.
Judas Maccabæus.
Chorus and Instrumental March.

The *Conquering Hero* march of Handel is light and clear, moving with animation, and requiring little motive-power, even in the loud sections. The choral portion of the piece has three sections, and the instrumental portion two. As used in the oratorio, the first section of the choral part is sung by sopranos and altos, the second section by sopranos only, and the third by full chorus: this third section is loud. The instrumental portion, which forms the trio of the piece as arranged for independent march use, is loud throughout.

We may count in fours :—



The short strokes of this and later abstracts represent the perforations. They give the outline of the metre.

The instrumental portion of the piece is in slightly faster *tempo* when used in the oratorio; but when used as an independent march, it retains the *tempo* of the choral portion. The bass here moves in half-beat notes. The cadences are feminine (counts 3 and 4).

This composition originally formed part of the oratorio *Joshua* (1748). It was then inserted in *Judas* (1747) on the occasion of a later revival of that work. The instrumental portion was an afterthought; Handel "borrowed" it from a composer named

Gottlieb Muffat, who had used it some twenty years earlier in a harpsichord piece. (See Beethoven: *12 variations*, 1797.)

The *C minor Prelude* of Chopin (1839) is in four-time, the music very clearly showing the two primary duple-time bars by compounding which the quadruple-bar is created.

Chopin, Op. 28, No. 20. Prelude in C minor.

Throughout the piece, count 3 is broken into two notes, the first of these taking three-quarters of the beat.

The pulse affiliation is that which attaches beat 2 to beat 1, and beat 4 to beat 3. Thus the music proceeds in constant falling cadences of two pulse extent.

The spirit of the music is revealed when we read the bar as a complete clause, conceiving a cæsura between count 4 and the following count 1. Much of the emotionality of the music rests in the progression from count 1 to count 3.

The prelude contains three 16-pulse sentences: (*a*) *fortissimo*, with a *crescendo* from the ninth pulse to the sixteenth, where is the loudest chord of the sentence; (*b*) *piano*, and immediately so; (*c*) *pianissimo*, with a retardation starting about the ninth pulse: the last two chords of the sentence may be nearly stationary.

The prelude ends with an additional chord. This chord represents the coda in embryo. The chord is soft, yet *marcato*. It is also a *fermata:* I give on page 92 a suggestion as to the playing of such chords.

MacDowell's tone-picture *Starlight* shows quadruple-time in another aspect. The metre appears at first glance to be a spacious duple, which would give two counts only to the opening chord in the accompaniment. But actually it is a quadruple, that chord taking, therefore, four counts. The composer wants the music to have a certain compactness, and to give a veiled suggestion of the moveless might of Nature as apparent under conditions intimated in his poetic motto; and though counting in slow twos makes no difference to *tempo*, it makes great difference to expression. The student may better apply these remarks when he is able to think through the piece in silence.

MacDowell, Op. 55. Sea Pieces, No. 4. Sternlicht.

The motto MacDowell gives is:—

> The stars are but the cherubs
> That sing about the throne
> Of grey old Ocean's spouse,
> Fair Moon's pale majesty.

The counting should be extended to eight. Beats 2 and 3, also beats 4 and 5, are occasionally tied together in the melody.

In places where the bar has two solid chords, the first of these taking counts 1–2–3 (or 5–6–7), there is to be a cæsura between count 4 and count 5 (or count 8 and count 1). The movement in the bass sometimes represents the gentle swell of the waves.

The tone is mainly soft, but there is one rise into *forte*. This concludes on a count 8, and the sequel is immediately *pianissimo :* we have about a two-hundredth part of a minute in which to draw the Control-levers.

MacDowell's general direction for playing the piece, is " tenderly."

Schubert, Op. 18 (a). *Six Ecossaises.*

The *Écossaise* was a dance of lively character popular between 1775 and 1825. It used to follow the waltz, much as to-day the last waltz of a ball is occasionally followed by a galop. Its time is, strictly speaking, a duple-time that moves in half-beat chords ; but we shall find it useful in the Schubert pieces to count in half-beats. Therefore the metre of these particular pieces is—for us at the moment—quadruple.

Each number contains two sentences, and each sentence is repeated. Every sentence contains two eight-count clauses, the music beginning on count 1. The form of the sentence is represented in

Life is passing day by day ;
Lads and lassies, dance and play !

The rate of movement should be that which gives about 132 counts to a minute. Counting must, of course, be mental.

The tone varies from soft to loud. In general, the same tone prevails in one clause or sentence ; and as the changes are abrupt, the pieces afford good practice material for Control-lever technique.

II

There are certain features in triple-metre which make it less useful for elementary work than duple and quadruple. These features will be outlined later ; and so for the present I suggest one work only in which the counting is to be based on threes.

Schubert, Op. 18 (a). *Twelve Waltzes.*

Two types of musical composition go by the name of waltz. One is the type designed to accompany dancing, the other the type designed to represent the varying moods of the dancers ; this last is the tone-poem in waltz-form, which came into being with the rise of the romantic

period of music—the period of Weber, Chopin, and Schumann. The original poetic waltz is the *Invitation to the Dance* of Weber. Chopin was the composer who most thoroughly and variedly idealised the waltz. Schumann wrote but few such works : his inspiration was usually a less concrete form of poetic idea than a definite dance. Schubert's waltzes are practical dancing pieces. He was the composer first to treat the form seriously, his predecessors giving it but little thought. The Schubert pieces—there are many of them—are beautiful as music, apart from their utility in the ball-room ; and they established the foundation of the later waltz-poem. When we know such a set as the *Op. 18 (a)*, we find it comparatively simple to play the more organised works of Chopin and later composers, for there is no essential difference between the two types.

Schubert wrote dances as easily as ordinary folk write a post card, jotting them down in any free moment. The *Op. 18 (a)* forms part of work he did one evening when friends had locked him in his room. He was then about nineteen years old. On the manuscript of the music he wrote, " Composed while a prisoner in my room at Erdberg. . . . Thank God ! "—the thanks probably because he had not been interrupted until he had done what he wanted.

The metrical movement is regular of the twelve waltzes. From the first beat to the last, each pulse contains what we expect. We may, therefore, go straight through the piece (counting 3 for the two opening chords) and savour some of the qualities of elementary three-time music.

There is an architectural plan under these twelve waltzes, and a certain dramatic continuity :—

Prelude .....No. 1.
Intermezzo .....No. 2.

Act I

Scene I .....Nos. 3 and 4.
Scene 2 .....Nos. 5 and 6.

Act II

Scene 1 .....Nos. 7, 8, and 9.
Scene 2 .....Nos. 10 and 11.

Epilogue .....No. 12.

CHAPTER XV

STUDIES IN METRICAL COUNTING (*b*)—THE LYRIC SPIRIT IN MUSIC—TEMPO-CONTROL

THE main abstract qualities of music are (I) intellectual construction, (II) lyrical feeling, (III) animation and play of fancy, and (IV) direct rhythmical energy. The plan and scope of the classical sonata and symphony form a synthesis of these four qualities.

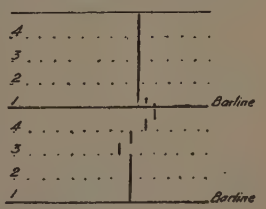
I have planned our present stage of study on symphony lines. We have already observed the elements of construction, and are now to look into some aspects of lyrical music, leaving the qualities of animated fancy and rhythmic energy for the two chapters immediately following.

No fundamental difference exists in the lyric music of different epochs. The style changes, also the spirit; but always the fact remains that *melos*, or continuative flow of melody is predominant, other attributes being subservient; also that *pathos* characterises the music—this word signifying here the classical idea of responsive feeling and sustained emotion, not sadness or sympathetic grief.

I

The *Chanson de Solvejg* of Grieg begins and ends with a seven-bar unaccompanied melody of curiously instructive value. Its metre is quadruple; the eighth note, which takes a whole bar, is preceded by two decorative notes that, having no metrical character, have to be played practically with the long note.

Grieg, Op. 55, No. 4. Peer Gynt Suite, No. 2. Solvejgs Lied.



In bar 4 the tone is loud, in bar 5 soft, and in bar 6 very soft. Bar 7 contains an almost imperceptible *fermata* chord of two beats (counts 1 and 2), the pause existing on the second beat; the rest of the bar is occupied by two silent beats, beat 3 being also a *fermata*.

The playerist learns how to make his instrument sing on direct touch by means of passages like this, especially when he produces gradations of tone without the Control-levers.

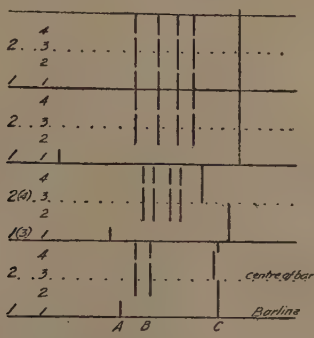
The *fermata* chord should be held by the Sustaining-lever, the Tempo-lever not being brought to zero until the perforations have run over the slots. This means that the chord must be taken by the Sustaining-lever *before* the perforations have run their course. In counting the present bar, we dwell upon beat 2 ; and then, after releasing the lever, dwell similarly upon beat 3 in silence. We return the Tempo-lever to position with the coming of the strict-time beat 4.

The reason why the chord must not be held with the perforations over the slots is important. The motive-power with which we play the chord is so slight that it exhausts itself during the pause. Thus the machine is without moving power ; and when we remove the Tempo-lever from zero, there is no power to carry the roll forward. As soon as we start to provide power to move the stationary roll, one or two of the perforations of the chord (these being still over the slots) are bound to speak. The effect is, to sensitive minds and ears, like a badly controlled eructation in the midst of a solemn stillness. Of course, we can if we wish hold up the time with the perforations still over the slots, if we continue to work the pedals gently. But such strokes are unnecessary labour, and our rule is to do as little work as possible. And the fading of the sound of the sustained chord is more beautiful, and its cessation more graceful and gentle, when it is ended by the release of the Sustaining-lever than by the abrupt gliding of the perforations over the Tracker-bar. A pianist does not move his hands during a *fermata* chord. We should not move our feet—except for the purpose of providing power for the resumption of movement and sound in those cases where, owing to there being no empty beat following the *fermata*, we have to pause on the perforations. In the present case, we prepare for the resumption of movement by pedalling on the silent beat 3.

The actual "song" begins on a fourth beat, after two bars of accompaniment where the bass gives two-beat notes. The song appears twice, followed on each occasion by a dance-like passage in triple-time. The tone rises and falls in spacious gradation, and there are several *tempo* nuances and *fermatas*.

Schumann, Op. 12. Fantasiestücke, No. 3. Warum?

Schumann's lyrical question *Why?* has the syncopation of the crossbeat throughout its accompaniment, also at times an equivalent syncopation of the upbeat.



A. Short bass notes.
B. Accompaniment chords (in syncopation).
C. Melody.

The piece is in two-time; but until we are comfortable with the accompaniment, it is better counted by half-beats, despite the circumstance that this stiffens the movement. The counting may be extended to include eight half-beats.

MacDowell, Op. 55. Sea Pieces, No. 5. Lied.

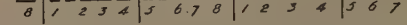
MacDowell directs that his *Lied* is to be played in "changing moods." To this end he uses half a dozen terms of expression, from "with rough vigour" to "with great tenderness." The metre of the piece does not alter; but the *tempo* changes section by section. The tone is strongly contrasted, the piece being unplayable except by aid of Control-levers.

The idea of the piece is of a body of sailors in sentimental, reminiscent mood, one or two singing a song, and the rest joining in chorus. The composer's motto is:—

A merry song, a chorus brave,
And yet a sigh . . . regret
For roses sweet in woodland lanes—
Ah! love can ne'er forget.

Section I. The singer sings his song, the chorus respond, and the singer repeats his song—this is the simple ternary form, with "c" the same as "a".

The first clause of the opening sentence adapts itself to :—



The second clause of the sentence continues *forte*, " steadily vigorous," with a *ritenuto* and a *fermata* on a count 7 (the Tempo-lever must be at zero before the note on the next 8 is sounded). During the *fermata*, the Control-levers are drawn in for the following *pianissimo*. This soft phrase must be played on heavy pressure—the Control-levers on—so as to make possible the ensuing abrupt *fortissimo*, which is the chorus. The chorus is to be played " with rough vigour."

Section II. The second singer sings in the tenor register. He is accompanied by the *Warum ?* syncopation. The mood now is " passionate," and the *tempo* slower by a sixth. The reminiscent spirit characterises this section ; the *tempo* slackens further, and a melody of " great tenderness " ensues.

Section III is the same as section I, but with a long pause at the end of the solo.

The coda takes (*a*) the middle melody of section II, and (*b*) the opening melody of the piece, all very soft and tender.

Chopin, Op. 34, No. 2. Valse in A minor.

The A minor waltz of Chopin is simpler as regards playerism than any other of the tone-poems in waltz form of this romantic. It is in general design akin to the MacDowell *Lied*. In shape and sequence of sentences it is of the class of music represented in the Schubert *Ecossaises*. We may count the music in sixes.

I. *Preludial Introduction.* The piece begins with a tenor melody. The accompaniment consists of chords on beats 2 and 3 and 5 and 6, beats 1 and 3 being empty. The chords are places above the melody, as in section II of the MacDowell *Lied*.

II. The main portion of the work is in three sections. It begins at the point where the melody goes into the upper part and the conventional waltz accompaniment enters.

(*a*). The first section has, in the melody, an empty time on count 4, which gives to the music a touch of gay insouciance—perhaps of playful impudence.

(*b*). The second section is mazurka-like. It is at once more gay in spirit and deeper in mood than the preceding (*a*). It is characterised by tonal richness in counts 4–5–6. In those

counts a second voice enters, blending with the voice of the melody.

(*c*). The third section is like a song. The melody has notes of three-beat extent. At first the mood is simply happy—it represents a care-free enjoyment of pleasantness. Then it becomes contracted to the expression of something more intense.

III. The whole of II is repeated.

IV. The coda is formed (1) of the original preludial opening, (2) of an interlude where the accompaniment remains the same but where the melody becomes a running 'cello-like theme in the bass (the blood of the dancers is warmed ; it flows more quickly), and (3) of the original opening again.

This piece was Chopin's favourite among his waltzes.

MacDowell, Op. 51. Amerikanische Wald Idyllen, No. 7. Plantagenklänge.

I bring MacDowell's *Plantation Tune* into our observation of lyrical music, and for special reasons. It is a piece of scherzo-like character—a *humoresque :* the composer says it must be played *umoristico* and *giojoso* (merrily, jocosely) ; yet, none the less, it is a piece in pronounced lyrical mood.

One would imagine that the merry *scherzo* and the passionate lyric could have little in common. Yet, indeed, they often have very much in common. The *scherzo* may be (as it is) energetic, fanciful, sprightly, " unbuttoned " (this last phrase being Beethoven's), and the lyric may be all sweetness, grace, passion, and warm personality ; yet lyric qualities will enter into the *scherzo*, and *scherzoso* elements will enter into the lyric—especially the modern imaginative and characteristic lyric. The familiar *Humoreske* of Dvorak is sometimes played by violinists in the style of a Nocturne, and some of the nocturnes of Chopin are fanciful. Beethoven frequently brings a lyrical melody into the wildest of his *scherzos*. And at base this *From Uncle Remus* of Edward MacDowell (the " Uncle Remus " being the Southern darkie created by Joel Chandler Harris) is a warmly moving lyric. If we play it in slow *tempo* and with impassioned feeling, with lingering *tenutos*, rich tone, and delicate fancy, it reveals touches of elemental passion, a certain melancholy, and a definite plaintiveness, all surrounded by a pastoral charm. Yet it is still a *humoreske*, and it must be performed in quick time ; though I hesitate to say whether the music is more beautiful read quickly than slowly.

II

Composers may desire so intimate an expression, that melody shall seem to be speaking. They rarely achieve their desire, the device employed (i.e. the *recitative*) being too familiar as a detail of song to permit it an abstract or subjective character when used instrumentally. But occasionally the instrumental *recitative* is satisfactory, as in the *Chromatic Fantasia* of Bach and portions of the *Clavier Toccatas* of the same composer, and as in the first movement of Beethoven's *Sonata in D minor, Op. 31, No. 2*—the work known as the " dramatic " sonata. Liszt uses the *recit* in extreme instrumental elaboration—for example, in the following of the *Rhapsodies hongroises :—*

No. 1 (*E major*) *:* the first and third strains of the opening *lento quasi recitativo ;* and again in the fourth portion of the piece,* the term of expression here being *recitando plintivo.*

No. 3 (*B flat*) *:* the opening *andante pesante espressivo*, and its reprise.

No. 6 (*D flat*) *:* the third section, *andante espressivo* (this is to be played with the Softening-pedal for the first sentence).

No. 8 (*F sharp minor*) *:* the *lento malinconico assai* which begins the work.

No. 13 (*A minor*) *:* the whole of the extended *andante sostenuto malinconico* which constitutes the first half of the composition.

The middle part of the *Ungarisch* of Ferdinand David (*Op. 30*; the first of the two arrangements of the work made by Liszt) consists of alternations of brief slow *recitatives* and equally brief *allegros.*

There are touches of this order of lyrical feeling in Grieg's *Geheimniss*, and in various parts of the great *Prelude, Choral, and Fugue* of César Franck. The Franck work should be studied at a later date, in conjunction with the *Chromatic Fantasia.*

There is a famous touch of *recitative* in the first movement of Beethoven's *C minor Symphony ;* it comes in the development

* The second section of the piece ends with a cadenza ; the third section is an *andantino*, very soft and light, and concluding with a pause on its last accompaniment note, followed by an extra-metrical pause. The fourth section begins with an unaccompanied tenor melody, the initial note preceded by an arpeggiated chord.

section—the time is held up for a moment while the oboe utters a plaintive and appealing phrase.

Beethoven, Op. 33, No. 6. Bagatelle in D.

Beethoven directs his *Bagatelle in D* to be played *con una certa espressione parlante* ("with a certain, or positive, speaking expression"), and I recommend this piece as an assured means to mastery of instrumental *recitative*.

In this "trifle," the lyrical spirit of the classical epoch is revealed. The work may strike the inexperienced mind as naïve. I have, however, rarely heard it well played, even by pianists; and in some respects it sets the player-pianist a problem he will not encompass until after many years of work at his instrument: the two opening notes of the melody are alone material for gifted performers.

The instrumental *recitative* is a piece of poetical declamation, an approximation to speech cadence. It requires tonal inflexions as nearly vocal as is possible, and the extremest delicacy and subtlety of *tempo* nuance. Its rhythm is as the rhythm of expressive gesture, and its melodies have the qualities inherent in speech that effects statement less by actual words than by tone and inflexion. I refer you to pages 127 and 128.

CHAPTER XVI

STUDIES IN METRICAL COUNTING (*c*)—THE SCHERZOSO SPIRIT IN MUSIC—MANIPULATION OF CONTROL-LEVERS

THE musical elements of the classical *scherzo* lay in the minuet, the waltz, the mazurka, various country dances, and the like primitive forms. Its spirit was formed of the period 1789-1815.

The classical *scherzo* is usually in triple-time. The movement is swift and strong, and so the *bar* generally forms the metrical standard. The result is that the *scherzo* moves by emphatic downbeats; the upward spring of the conductor's baton being immediate, and having no metrical significance.

While practising slowly, we count in sixes, compounding two bars. On rare occasions, Beethoven and Brahms write *scherzo* pieces in six-time. But it is necessary to know that at any moment the counting must extend to nine, because the composer may introduce a three-bar phrase.

A few *scherzos* are in duple-time, where also the bar forms the metrical unit.

In the Beethoven *scherzo*, the first full bar is customarily "strong," and the piece proceeds by alternate strong and weak bars, the latter affined to the former. The sectional cadences, and the final cadence, are therefore in effect feminine cadences. This fact is not recognised by musical theorists.

The clauses and sentences are usually regular in Beethoven, and so a *scherzo* may be counted (in bars) in fours and eights. But four-bar (that is, half-sentence) phrases are frequent; wherefore if we count in eights, we must prepare for an occasional twelve-bar passage.

The half-sentence phrase will probably come before a reprise or middle section, or before the coda. It will perhaps contain the three-bar phrase in place of the prevailing two-bar. Such a five-bar phrase will be as :—

bars	I	II	I	II	III
beats	1 2 3'	4 5 6'	1 2 3'	4 5 6'	7 8 9'

and the bar II of the latter portion will have the secondary accent of triple-time.

The *scherzo* of Schubert is constantly irregular in phrase and clause length. He and Bach are the two great masters of the free phrase.

The meaning of *scherzoso* is playful, jesting, sporting, banteringly pleasant. Such emotional qualities are effected by surprising stresses on the weak beats, by syncopated accentuation, and strong tonal contrast. Thus the *scherzo* and the lyrical fugue represent the two most advanced details of player-pianism.

After 1800 the *scherzo* took on deeper significances. Its mood became tragic, impassioned, and agitated. Later on it became theatrical, as in the *Pathetic Symphony* of Tchaikovski. We might believe that the *scherzo* represents the nineteenth century as the fugue represents the century between 1650 and 1750.

We do not observe waltz and mazurka elements in the Beethoven *scherzo;* but these are clear in the Schubert and (in different degree) Chopin. I am not referring to the detached *scherzos* of Chopin.

I

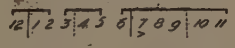
Schubert. Two Scherzos (1817).

There are two detached *scherzos* of Schubert (composed 1817). The one in B flat shows the influence of mazurka and waltz; the one in D flat is almost pure minuet.

The accompaniment of the B flat piece is empty on the third count of the bar. The "motive" lies as counts 3 1 2.

The form of this composition is ternary: (1) *scherzo*, (2) *trio*, (3) *scherzo*.

The counting should be extended, mostly to twelves, each set of twelve counts covering a clause phrased thus:—



with a sense that the rhythmic climax is on count 7.

Scherzo. Section 1. Four clauses, forming two couplets.

Couplet I. { Clause 1 *piano.*
„ 2 *piano.*

„ II. { „ 1 *pianissimo.*
„ 2 *piano* for counts 12 and 1; then suddenly *fortissimo* for counts 2, 3, and 4, with *diminuendo* on counts 5 to 11.

Section 1 is repeated.

Scherzo. Section 2. Three clauses, followed by three phrases of irregular length.

Clause 1 *piano*, with detached *fortepianos* on counts 1 and 4.
,, 2 *pianissimo.*
,, 3 *pianissimo.*

Phrase 1 of seven counts *piano crescendo* (6 1 2 3' 4 5 6").
,, 2 of nine counts *sforzato fortissimo* on count 1, where comes a three-perforation chord in the bass.

Phrase 3 of nine counts, *piano* to *pianissimo*, with a pause over count 8. (Counts 3, 6, 7, and 8 are empty times.)

At count 9 begins the third section.

Scherzo. Section 3. This is as section 1, with two playful variations :—

(*a*) Couplet II, clause 1 is of six beats only.
(*b*) ,, ,, ,, 2 is suddenly *forte* on its first two beats.

Sections 2 and 3 are repeated.

Trio. The trio should be counted in sixes, not in twelves.

The companion *scherzo*, the composition in D flat, is metrically strict, but free in phrase. It should be counted in threes, giving two counts to the opening chord, and used as a study in delicately fanciful playing.

Grieg, Op. 46, No. 3.
Anitra's Tanz.

The third number of Grieg's *Peer Gynt* suite is a *tempo di mazurka*, i.e. a piece " in the style of " the mazurka. It begins with a *fermata* chord of the length of four counts— | 1 2 3 ¦ 4 ; this chord is followed by two empty counts—5 and 6. Grieg marks a *fermata* over count 5 ; we may similarly regard count 2 as the beat which receives the *fermata* in the opening chord.

Before the melody of the piece enters, there are four bars of accompaniment. Our practice-counting should be in sixes, with the sense retained that each set of | 1 2 3 ¦ 4 5 6 | countings represents a phrase. In the first section of this piece, it is not counts 2 and 5 that receive a characteristic stress, but counts 3 and 6.

In the middle section of the piece, are two points where counting must run to nine, owing to an expansion of the phrase : these points are easy to locate—they are where the melody ceases for three bars, accompaniment alone being made in the music.

The piece ends with a *fermata* chord of the same character as the one that opens the piece.

Chopin, Op. 33, No. 2. Mazurka in D.

The twenty-third mazurka of Chopin illustrates the downbeat nature of strong triple-time music. We must study it first to triple-time counting, and then take the bars and play in sentences of eight.

The form is ternary, with coda. Sections I and III are vivacious; section II is more solid, and might be given in slightly slower *tempo*. The *coda* is at first quicker than III, and then slower.

Section I.

(*a*) an eight-bar sentence, *forte;* the same repeated *pianissimo.*
(*b*) ,, ,, *forte;* the same repeated *pianissimo.*
(*c*) ,, ,, *fortissimo,* the same repeated *pianissimo.*

We must be aware of the 1–2–3 of the bars, because the tone does not change except at the actual beginning of the next sentence.

The composer says that the triple-time counts must pass at the rate of 216 to the minute. We have to draw in, or release, the Control-levers between one count 3 and the next count 1. Therefore we have a four-hundred-and-thirty-second part of a minute for the operation—roughly a seventh of a second. The matter is not made easier by the fact that the last count 3 of the loud sentences has to be specially stressed in a manner characteristic of the mazurka. The control cannot be effected coldly and to calculation, and few players can manage it except by the fine rhythmical consciousness which the second part of this book plans to develop.

The coda begins where the bass gives one-count reiterations of the same note, the upper part containing whole-bar notes. It passes to three sets of counting in twelve beats, and one set of nine. The latter is stressed thus :—

sf sf
1 2 3' 4 5 6' 7–8–9.

II

The spirit of the Beethoven *scherzo* is better gathered into our consciousness by inspired playing of a number of pieces, than by cool analytical observation of one or two specimens. I, therefore, give a list from Beethoven of sonata and symphony *scherzos* and associated pieces, first remarking that many of these cannot be

played correctly until we have worked through the concluding chapters of this book, and further, that unless our rolls are perfectly accurate in respect of expression marks and indications of changes of tone, we cannot possibly perform the pieces without reference to the printed music.

(*a*) Typical Beethoven *scherzos* of relatively simple character. These are generally the third movement of the work of which they form part.

(1) *Sonata in A, Op. 2, No. 2* (begin on count 3). The trio is impassioned.
(2) *Sonata in A, Op. 28* (begin with three-count notes). This piece intimates the lively animation of Beethoven.
(3) *Symphony in D, Op. 36* (begin on count 1). The bars at the outset are alternately loud and soft.
(4) *Sonata in C, Op. 2, No. 3* (begin on the second half of count 2). The trio is a flowing passage of music; it may be contrasted with the middle parts of the *Bagatelle in C, Op. 33, No. 2* and of the *Bagatelle in G, Op. 126, No. 5.*
(5) *Bagatelle in C, Op. 33, No. 2* (begin on count 1).
(6) *Bagatelle in A flat, Op. 33, No. 7* (begin on count 1). An exceptionally difficult piece for the player-pianist.
(7) *Sonata in A flat, Op. 26* (begin on count 3).

(*b*) Movements which are of *scherzo*-like significance, yet still named minuets. Each of the following starts on count 3.

(1) *Sonata in F minor, Op. 2, No. 1.*
(2) ,, ,, *D, Op. 10, No. 3.*
(3) ,, ,, *B flat, Op. 22.*
(4) *Symphony in C, Op. 21.*

(*c*) Movements which stand in sonatas as *scherzos,* but are not so-named, taking some such general term as *allegretto* or *presto.*

(1) *Sonata in E flat, Op. 7* (begin on count 1).
(2) ,, ,, *F, Op. 10, No. 2* (,, 3).
(3) *Symphony in B flat, Op. 60* (,, 3).
(4) ,, ,, *A, Op. 92* (,, 3).

(*d*) Movements *in tempo d'un menuetto;* from:—

(1) *Sonatina in G, Op. 49, No. 2.* The theme of this piece is used in a similar movement in the *Septet, Op. 20.*

(2) *Sonata in F, Op. 54.* This is an important composition, though rarely played nowadays. The *Sonata in F* is overwhelmed by its predecessor in the list of Beethoven's sonatas, which is the famous *Waldstein*, and by its successor, the equally famous *Appassionata.*

(*e*) Movements of *scherzo* nature, not in triple-time, and not placed in the scheme of the sonata as the *scherzo* movement.

(1) *Sonata in C minor, Op. 10, No. 1;* the last movement (counting in quarter-beats 4 5 6' 7 8 | 1–2–3").

(2) *Sonata in E flat, Op. 31, No. 3;* the second movement (count to half-beats 1–2–3 4.)

sf

(*f*) The more tremendous of the Beethoven *scherzos* are in the

(1) *Sonata in B flat, Op. 106.*
(2) *Symphony E flat, Op. 55.*
(3) „ *C minor, Op. 67.*
(4) „ *D minor, Op. 125.*

(*g*) The following pieces are interesting and instructive in this present connection :—

(1) *Sonatina in G, Op. 79;* the first movement : an example of the dance *tedesca.*

(2) *Bagatelle in G, Op. 126, No. 5;* an example of the lyric rapture that may glorify the *scherzo.* No composer but Beethoven has captured for music the note sounded in this and kindred pieces.

(3) *Sonata in E minor, Op. 90;* the first movement : a beautiful example of idealised movement in triple time.

In the *Sonata in E flat, Op. 31, No. 3,* the second movement is the *scherzo* in duple-time, and the third a minuet.

CHAPTER XVII

STUDIES IN METRICAL COUNTING (*d*)—THE SPIRIT OF RYHTHMICAL ENERGY—SYNTHETIC USE OF LEVERS

THE six pieces grouped for study here take us to several lands and ages, and reveal various types of humanity. We identify ourselves with each piece, and become French as the French of the days of Rousseau and the Marquise de Pompadour ; Thuringian with the warm and earnest emotionality of the Central Germans in the half-century before Goethe ; evasive, rollicking, humoursome, and skittishly sly, yet entirely natural, with the old freed darkie of the Southern States ; refined and active-minded with finer type of Teuton of fifty years ago ; gay with the Magyar, and rhetorical with the gipsy. In mind, we are to tread squarely or daintily, leap or shuffle, move with sedateness or in whirling gyration. Our instrument will not hinder, if we but put it in the way of music.

Each of the six pieces has a typical quality of directness, the sections shooting to a point visible at the outset. There are no inward searchings, little concern for cool and measured structure, and few touches of passion ; but instead of these are many fancies, much variety and contrast, and high spirits. The pieces are easy to play. The only troublesome passage is the *andante* in the middle of the Liszt. The MacDowell may appear erratic and over volatile ; yet even the MacDowell is easy, its volatility no more than surface decoration of ideas fundamentally clear and direct.

I

Rameau. Dardanus. Rigaudon.

The rigaudon from Rameau's opera *Dardanus* (1739) is old in some respects, but not old-fashioned. The music is pleasant to the ear cloyed with luscious nineteenth-century harmony, and the form grateful to the modern mind.

Section I. The piece is in four-time, beginning on the upbeat.

Counting should be in eights, every two eight-count clauses being read as a sentence. The cadences are variously masculine and feminine, and there are touches of the syncopation of the out-beat (i.e. beats 2 and 3 tied together).

Section I has eight clauses.

Section II. The construction of the second section is novel, the music moving at times in sequential imitation, counts 5–8 responding to, or imitating, counts 1–4. We count the section as follows :—

(*a*) three sets of eight, and one set of four, beats.
(*b*) a set of eight, then a set of four upon a *fermata*-chord, followed by another set of eight.
(*c*) two sets of eight.

Section III. The third section is a varied repetition of the second. It counts thus :—

(*a*) three eights and a four.
(*b*) two eights and a four.
(*c*) two eights.

Section IV contains four clauses.

Trio. The syncopation of the out-beat occurs eighteen times in the course of the trio. The sentences are of eight-beat length, mostly beginning on beat 8 and ending on beat 7.

Rameau is the composer whose name young French composers adopt as their rallying cry in their present-day effort to throw off Teutonic musical influence.

In the Rameau rigaudon the *principal* movement is by notes and chords of whole-beat length, and the *secondary* movement by notes of half-beat length. The only shorter notes are in those beats where the dotted-note movement enters in passing. In the Bach *Prelude in D* from the first book of the *Forty-eight Preludes and Fugues*, the movement is effected by notes of quarter-beat length, and in the companion *Fugue in D* the movement is strongly characterised throughout by the dotted-note figure.

Bach.
Wohltemperirtes Klavier, Bk. 1.
Prelude and Fugue, No. 5.

The prelude is in quadruple-time. It begins on the downbeat. The notes in the bass mark the metre, these notes being of whole-

beat length. The upper part moves in quarter-notes, four to a beat.

Of each group of four quarter-notes, the last three belong in rising affiliation to the first of the following group : that is why the upper part begins a quarter-beat after the bass.

Towards the end of the piece come some long notes in the bass. The last of these ends with a strong chord played in *arpeggio*, which may be held a moment in *fermata*. The chord comes on beat 1 ; it is followed by a little flourish (beats 2, 3, and 4), and passes into two sharp chords. The two chords pass in their turn to a magnificent authentic cadence—a large and noble gesture.

In this piece, from the point of the *arpeggio* chord to the close, is revealed, one dominating aspect of the spirit of Bach—his confident serenity and superb strength. The passage should be played rhetorically, with eloquent emphasis, with the fullness and freedom an orator uses in lofty perorations.

As there is nothing in the earlier part of the prelude to lead the listener to expect the grand close,* the spaciousness of the passage comes to him as a surprise. Such surprises are among the treasures of art. When they are so fine as in this present case, they are among the permanent wonders of art. I have personally played the *D major Prelude and Fugue* from memory for some fifth of a century ; yet I never reach this passage without a sense of novel discovery. At the moment of writing, with the music stable in my mind, it has the eternal freshness of a piece of rising ground topped by trees which I have for years seen many times a day.

The reason is that art is as nature—inexhaustible in freshness of effect, and in newness of significance, Yet the credit of such artistic experience is not due to the music alone. Some credit is due in other directions, these other directions being subjective and intimately personal ; for we may apply to art the philosophy of Coleridge :—

> O Lady! we receive but what we give,
> And in our life alone does Nature live.

* The prelude . . . is graceful and playful. The fugue has a very distinctive character; it seems to march in defiantly, and then stride on proudly with a somewhat rigid dignity . . . (after bar 17) the composition attains its greatest brilliancy from the contrasts suggested by the theme; sudden bursts and pathetic grandeur developed side by side. (*Spitta : Life of Bach.*)

In the matter of cyclic continuity of idea, the large close to the prelude serves to prepare the mind for the massive, yet energetic, fugue.

The fugue is in quadruple-time. It begins on the second beat with a strong figure in short notes, which figure recurs constantly, mostly on beats 2 and 4, but at times decoratively on beat 1. In two bars towards the end of the piece it comes on every beat.

The movement of the fugue is characterised by the dotted-note rhythm, this appearing on beats 3 and 4 of twenty-two out of twenty-seven bars that make the piece.

The strong concluding phrase of the fugue is the tonal and emotional response to the rhetorical finish of the prelude.

The composition was published in 1722. It represents the German mind of the generation preceding the generation of Rameau.

MacDowell's *scherzo*-like *Of Br'er Rabbit* is in duple-time; but for convenience of study we may count in half-beats, giving count 8 to the first melody note and two counts to each of the bass-notes of the opening. Each phrase of the music contains eight of these half-beat counts (8|1–7). Played slowly and strongly, the piece becomes a *marche grotesque*. The piece depends for effect on quick time and startling contrasts of tone—the latter too elaborate to be detailed verbally.

MacDowell, Op. 61. Fireside Tales, No. 2. Of Br'er Rabbit.

The *capriccio* is the modern equivalent of the early classical *scherzo*. Its name has a literal signification; but as with the *scherzo*, so with the *capriccio*—the mood and style may be delicate. The *B minor Capriccio* of Brahms (1879) is in duple-time, beginning on the down-beat; owing to irregularities in the length of sentences, it must be counted in two's. For the most part, the accompaniment consists of short notes on the beat, followed by short chords on the half-beat (these last having an accent in Hungarian style). It should be possible to keep the metrical movement of the piece in mind; but if, in the decorative passages, the time eludes us, the study of the piece may be postponed. Yet the composition is beautiful, and characteristic of the nineteenth-century post-romantic musicians; and it should therefore be in our personal repertory as soon as possible.

Brahms, Op. 76. Klavierstücke, No. 2. Capriccio in B minor.

II

We will finish our first studies in counting to simple music with two examples of Hungarian music, one by a composer born in German Hamburg (Brahms), the other by a composer born in Hungarian Raiding (Liszt).

Hungarian music is gipsy-music. It is also Magyar-music. The gipsy element results in runs, turns, decorations that are either florid or abrupt, and metreless passionate cadenzas, long or short at will. The Magyar element produces the curious *alla zoppa* syncopation—our already familiar syncopation of the cross-beat. The true *alla zoppa* ("in limping style") is, however, more than a simple syncopation: it is a consistent revision of accent. The weak parts of the bar have a pronounced stress, particularly the weak beat 2 (or second half of beat 1, nearly all quick Magyar dance music being in duple-time).

The Magyar element produces also sentence-movement in other than the usual eight- or sixteen-beat lengths, and metres that are compounded of alternate pulse-groups of four and three.

Hungarian features appear in the music of Haydn (as in the simple *Gipsy Rondo*), Schubert, Liszt, Brahms, Joachim the violinist, such minor romantics as Ferdinand David (also a violinist), Moszkowski, and all composers of Hungarian nationality. Many young composers to-day vivify their music by incorporating Hungarian features into it. The terms they use to indicate this are "à la hongroise" (or "all' Ongarese"), "Ungarischer," "à la zingaresco" (in gipsy style), "Zigeuner-Styl," and the like. Berlioz arranged the Rákoczy march.

The metrical movement of the popular D flat major *Hungarian Dance* of Brahms is so simple that we need not give it preliminary reading to a system of counting in half-beats. The piece is in duple-time. The first chord represents count 1, the second count 2; for the rest, the position of the downbeat is generally made clear by the accompaniment.

Brahms. Ungarische Tänze, No. 6. D flat major.

We will, however, extend our counting to cover whole phrases.

I. The first part of section I passes to the counting of four eight-beat phrases and one ten-beat. The ten-beat count is the last of the five.

Disregarding for a moment the changes in the *tempo*, and concentrating on the ten-beat phrase, we find that in this phrase

the music seems arrested on counts 6, 7, and 8: the music suddenly ceases its vivacious movement, a single note only coming on count 6. The cause of this apparent arresting of the movement is, that in the bars covered by our pulse-counts 5–8, the extent of the pulses is fantastically doubled. We could if we desired similarly double the time of our counts, and say 5 and 6 in larger range; it is simpler, however, to continue with counts of the same temporal extent, and so to carry the set on to ten.

On beat 2 of the opening is a pause. Phrases one and two are in slow *tempo* (*poco sostenuto*). Phrase three has a *rit* over its beats 3–8.

The last two phrases are in vivacious *tempo*.

The first part of section I is played through twice.

The second part contains the same number of phrases as the first part. Of these the last is again ten-beats in length. The *tempo* is vivacious all through. The second part is similarly repeated.

The curiously crowded cadence within bar 10 of the final phrases is typical of Hungarian music. It is effected on half-beats.

There is a silent wait between sections I and II.

II. The first part of the second section has four eight-beat phrases. In beat 8 of the second and of the fourth, the time is held up for a brief cadenza. The *tempo* for these is slower than elsewhere in the piece.

The second part likewise has four phrases, all of eight-beat extent.

III. The third section is the same as the first.

But there is an important point to notice—a point so important that if it is ignored the music fills with confusion.

This point is at the end of the ten-pulse portion of the *repeated* first part. The phrase here is not of ten beats. It is a normal eight-beat, and the *tempo* is vivacious, not *sosteunto;* there is no pause on the second beat. The beats 5 and 6 are not enlarged. The music which in the other ten-beat sections was spread over counts 5–10, is here contracted to the normal dimensions of the pulses. The phrase, therefore, counts now to eight.

The last portion of the second part runs over the original ten beats; and the dance ends with three strong whole-beat chords, which must be played short, sharp, and loud, with great firmness in the pedals. (This piece I analyse cadentially on page 234.)

Liszt. Rhapsody in D flat.

The sixth of Liszt's *Hungarian Rhapsodies* contains four sections. The third and fourth are dramatically interconnected, the former leading directly into the latter.

I. *Tempo giusto* (i.e. at a moderate pace, and in steady time). The movement is marked by Hungarian accentuation, stresses falling on counts 2 and 4, except when a two-count chord is struck on count 3.* The last bar contains a cadenza; there is a *fermata* trill on counts 1 and 2, out of which the cadenza spreads. The cadenza ends with a large arpeggiated chord on count 3. Count 4 is a silent *fermata*.

II. *Presto*. We should practise the second section in comparatively slow time, and count in half-beats, giving two counts to the opening chord. The tone is curious; the sentences cover four bars, of which the first three are soft and the fourth suddenly loud. The first count of this fourth bar is still *piano*, the *forte* occupying only the chord of counts 2–3 and the chord of count 4. It is necessary to play the quiet bars on controlled tone. (This instance of the use of the Control-levers is one of the most difficult I have as yet observed.)

III. *Andante espressivo*. The music of the third section is in mood and style a compound of declamation and floridness. It does not call for metrical consideration. The cadenza which ends the section and leads into the sequel, is a fine example of velocity in music.

IV. *Allegro*. The last section begins with three bars which present the *alla zoppa* in single notes, the place of the first note of the *alla zoppa* being empty in the second and third bars.

In strict analysis, and therefore in accordance with what we must have in mind, these three bars are actually the finish of the preceding cadenza, their function being to steady us for the animated movement that ensues.

The *allegro* proceeds in two-bar phrases, of which the second has the *alla zoppa*. I make no further explanatory remark, for the reasons that once we begin a passage of this character, we forget about books, theories, or anything else in the world outside.

* This remark applies to counting in half-beats. The full effect of the accentuations is felt only when we count in whole beats.

But the last two sets of double-chords will probably let us see that we have not yet finally mastered the Art of the Player-piano.

III

And here, I imagine, many of us will part company, after what has probably been an acquaintance of two or more years. Player-pianism beyond the point we have now reached appertains to the finely instructed mind ; it escapes sensation and the stimulus of excitement, and so is not for all of us. Moreover, the course of study I now outline may not, in the minds of some of us, seem adequately related to music, and so we shall not see the profit of following it out. Therefore we shake hands as necessary. But we shall without doubt meet again, and even in the subsequent musical studies of this book, for the reason that the pieces set there for intensive intellectual observation are among works which we are bound to discover and enjoy, whatever our method of learning. But we shall not meet with equal fullness of knowledge and certainty of technique.

PART II

CHAPTER XVIII

RHYTHMICAL PEDALLING

Watching the pedal-work of a player-pianist, we notice more or less continuous movements. At one moment the feet will be regular in step—march-like or dance-like, but with occasional shorter steps amid the longer. At another moment the movements will scatter into apparently spasmodic action, with neither rhyme nor reason we can perceive. At odd moments the feet will not move at all, though the music will continue playing. On the other hand, the feet will move, and perhaps very vigorously, while no new sounds are coming. Under these last conditions, however, we notice that the movements develop into rapid vibrations, and that these vibrations are surmounted by a deep and powerful thrust which coincides with a strongly marked chord. From this point, we shall perhaps observe recurrent details even in the seemingly spasmodic movements, and gradually evolve a sense of underlying *raison d'être*.

The regular pedal-strokes will be metrical, in use for the reason that the music is flowing rapidly and steadily, with no special or varying demand on the motive-power. The solitary deep and powerful thrust will be an accentual stroke. The constantly varying, and seemingly spasmodic, strokes will be manifestations of rhythmical pedalling.

Player-pedalling has principles and *regulæ*. When these are in operation, the effect is always the same, whatever the instrument, the music, or the performer. But the principles affect only one-half the matter of pedalling; and though they are in themselves absolute, the other half of the matter, being free, and of momentary and individual character, puts a stop to an attempt to apply these *regulæ* to a piece of music and to "pedal" the piece in the way it is "fingered" for the pianist. Nevertheless,

the principles and *regulæ* may still be learned and applied; indeed, if they are not learned and applied, playerism is not an art and science. But they can be learned only in the abstract, and only by a process of collateral study.

The portion of pedalling which has no determinable rules, is that concerned with motive-power. It is impossible to say what measure of driving-force this or that instrument may require, or just how this or that individual may chose to supply it.

Motive-strokes are delivered instinctively, and cannot be taught. Rhythmical- and accentual-strokes also are, in the end, delivered instinctively; they are the natural response to the image of rhythm formed in our consciousness, which is a mental process, and so can be taught. But until the mind is formed—until it is developed, and can spontaneously create an image of rhythm, strokes of rhythm and of emphasis have to be made not instinctively, but deliberately.

It is not hard to learn " rhythms " ; nor is it a complex process to learn to " think " in rhythm. The process of learning must be carefully graded, and the work carried on patiently; also it must be effected by non-musical material, owing to the intangible nature of musical material and the difficulty of describing it. I imagine that the mental activity required in study of rhythm in the abstract, is somewhat as a combination of activities required in the study of a foreign language and mathematics.

The non-musical material which I use for this purpose is poetry. My plan is, I believe, original; though battles have been fought in the past on the problem of how to reconcile poetic and musical rhythms, and much futile labour gone in the task of applying prosodical terms to musical cadences. Being original, it may be that my plan will not be clearly worked out, or expressed intelligibly. And since I cannot live in the rhythmical consciousness of different individuals, it may be that I shall say a certain movement is so-and-so, whereas the reader, having a different rhythmical consciousness, will want to say that it is not my so-and-so, but another. These are not important considerations, however: each person has, in the end, to learn for himself, and out of his own observation; and however diversely a form of rhythm may be named, it still remains the same rhythm.

Rhythmical pedalling is that which delivers a stroke at the climax of a measure of cadenced movement, after correctly preparing the motive-power for the reception of that stroke. The

measure may be short or long, of such brevity that two motives occur in a second of time, or of such largeness that a single motive takes the twentieth part of a minute; but the process is alike in each case.

Tempo rubato and rhythm are inseparable; and so rhythmical-pedalling, and the use of the Tempo-lever, move constantly together. When we were studying metrical pedalling, we kept for the most part an unvarying *tempo;* but now (or, rather, after the theoretical work of the ensuing chapters) we shall play with flexible *tempo*. Indeed, when we take up the pieces analysed from Chapter XXV onwards, we shall frequently bring time to a standstill while forming the rhythmical idea in the mind, or preparing motive-power for its realisation.

CHAPTER XIX

PROSODIAL TERMS AND RHYTHM IN THE ABSTRACT

REGARDING music for the moment as an objective phenomenon, we may define it as articulated sound; because music can be conceived as a continuous stream of sound which is furnished with joints and divisions—*articulated*. A steam-whistle gives a musical note, but not music, for the reason that the note is not articulate. The note of the steam-whistle approximates to music so soon as the engineer breaks the blast, if only into a single *toot toot*.

A stream of pure sound may be articulated in ways so varied and numerous as to be beyond definition and computation. Such articulated sound is the raw material of music. These ways, or, rather, a few of them, may be observed in the abstract, the mind forced to contemplate them in the world of pure imagination. As I have remarked, the process is not difficult, if carefully graded; the result is a rapid quickening of rhythmical consciousness, with accompanying ease and certainty in player-piano pedalling and in phrasing by Tempo-lever.

The reader may at once try to conceive the movement of the Sailor's Hornpipe, and of *God save the King*, without melody or words, and at a speed some four times slower than the original.

The course of study in abstract rhythm which I outline in the coming chapters, is based on the idea of taking a stream of time and compelling the mind to realise the stream as distinctly as the ear realises the stream of sound from the steam-whistle, articulating that stream of time according to principles of cadenced movement.

I

The primary element of articulation, is the "pulse." The pulse, being an element, is not rhythm, because rhythm is a compounding of substances by power of interdependence and contrast. The element of rhythmical articulation is the "measure,"

which is a portion of cadenced time containing two or three pulses. One pulse by itself can no more establish rhythm than the half of a pair of scissors will cut cloth, or one leg enable a man to walk. Music should never hop.

Yet a rhythm exists within the pulse, as joints exist within the leg. This subsidiary rhythm is produced by articulating the pulse according to binary or ternary division; that is, by dividing the pulse into two or three portions. The division may itself be subdivided :—

Pulse	1			*Pulse*	1			
Binary division	1	2		*Ternary division*	1	2	3	
Binary subdivision	1–2	3–4		*Binary subdivision*	1–2	3–4	5–6	

and so on in various combinations and permutations.

I should, perhaps, remind you that in ordinary musical language rhythm denotes little more than energy of style, precision of metrical accent, and prevailing certainty and liveliness. A musical critic will tell you that a performer or conductor has great rhythmical power, whereas every bar played shows (by falsity of phrasing) that he has no rhythmical sense. The deeper and only true denotation of the word rhythm is, life and character in movement. Rhythm is identical with substance of thought, and distinguishes, say, Shakespeare from Pope, Milton from Longfellow, and Whitman from Tupper.

Affiliated elements of movement produce the rhythmical "motive," which may be a measure, a divided pulse, or subdivided portion of a pulse. There is a difference of time, also a difference of ultimate value, between primary and secondary motives; but relatively to its companions, a motive no longer than the quarter of a pulse is a living organism, and as such may be abstracted in mind, and separately articulated in playing. Counting is, in the larger issue, confined to the pulse movement of music; but often we have to count in half-pulses, third-pulses, and quarter-pulses. However minute the division we count, we have still to carry in mind the pulse and the measure; and however large the extent covered in a count, we have still to observe and produce the subsidiary motives. What to avoid when counting to pulse or measure, is the stiffness of stilt-walkers; and what to avoid when counting to small divisions of the pulse, is the mincingness of marionettes. In the end we play in thought-groups of pulses: yet we require the ability to articulate each

syllable, however short; to analyse the primitive material of each syllable; and to wait at every stop, or cæsura, even the cæsuræ between subdivisional motives.

Motive-rhythm extends to the limits of the phrase; the phrase being a compound of two, three, or four measures. Beyond the phrase, rhythm becomes proportion, with its various attributes of response, parallelism, and contrast.

The unity of the particles that form a motive is shown by rise to, or fall from, accent. But accent is not of necessity physical. It need not be a matter of force or pressure. As a fact, it is less this than a matter of time—a slight, evanescent, and entirely incalculable waiting upon certain points of the motive, which points may be points of approach to or departure from the climax of the motive, or the point of the climax itself. Musical scientists in Germany have given to this type of accent the name "agogic" (I repeat here several remarks made in earlier chapters); but they seem to have confined the use of the word to the effect of the waiting on the metrically strong portion of the motive. Such agogical accentuation is the basis of the *rubato* that is not purely expressive; it is the soul of the articulation, and must arise at any departure from the normal cadency established in a piece, also at any sudden and unexpected musical feature, as a change of key, or a novel tonal nuance.

We shall help ourselves to take hold of rhythm in the abstract, by aid of detached words and phrases; giving to the rhythms embodied in these words certain prosodical terms that serve as a vocabulary for the discussion of musical motives. Before proceeding to the first stages of this work, however, I wish to speak of a personal experience of study.

II

When in my student days I entered on the subject of elocution, I used to regard vocal sound objectively. By that means I developed simultaneously my organic sense and my acoustic sense, learning not only to speak clearly and with well-balanced utterance, but to appreciate the beauty of the spoken word. I converted into conscious process the natural process of speaking and listening; and I would isolate a word, and the constituent parts of a syllable, until each detail acquired individual being, and the whole of the word or syllable was producible as an act of exquisite gradation and sequence. A word like *grave* I would

at one time prolong to the limits of a breath, and at another pronounce in the briefest space of time, yet without losing conscious grasp of its constituents. I would work on the same plan with lengthy words, and with such phrases as *the multitudinous seas incarnadine*. One result of this work, among many others, was a capacity for intense pleasure in the mere sound of good poetry, the colour of its material, and the shape of its movement.

I was taught nothing of the science of rhythm. Teachers of elocution, singing, and instrumental music in the first decade of this century, had no use for that science (those, that is, I met or heard of), and I doubt if my elocution master could have explained the difference between anapestic and iambic feet any better than my pianoforte master could have explained why, in a certain part of a slow movement, Beethoven puts notes where one expects rests.* Such a word as *cæsura* was never within my hearing. My work in elocution being with words, I was helped, and kept right in the main, by punctuation, grammar, and the general sense of the matter; but I am well aware now that I missed much of the beauty and significance of poetry in consequence of my ignorance of the science of rhythm. I sometimes discover, when reading a difficult poem, or a passage of Shakespeare, which I have not seen for twenty years, that in my student-days I occasionally misread the meaning of the words under conditions when a moment's application of some general principle of rhythm would have shown me the true meaning, and that with intensive force. I find mistakes of similar nature made by performing musicians, who not only misread rhythm of music while sound is being made, but fail to vitalise the time of rests and empty places. Quite good pianists will read the opening bars of the slow movement of Beethoven's fourth sonata as if it were in a duple-time; and, in works where there are lengthy empty times, they will bring in the next chord several pulses ahead of the proper moment.

This last is a very serious matter, as serious as anticipating a singer in the accompanying part. Fortunately for the player-pianist, his empty times are compulsory. The spacing of the

* The slow movement in my mind is that of the fourth piano sonata, and the passage is the last appearance of the opening theme (bars 65–66). I coupled this passage with the earlier passage of *forte-pianissimo* (bars 37–41), and enquired of my teacher concerning the notes in the latter portion of the bars. He said Beethoven had put the notes in to fill up the time; as who would say Shakespeare had put in a word to fill the metrical plan of his line.

perforations compels him at the least to fulfil time; and—music being a sort of accompaniment to a solo made by the genius of rhythm absolute—he is not in this respect able to incommode his mighty companion.

Now the steady process of study I should have followed as elocution-student is the process I outline here for the ambitious player-pianist. It provides him with material for isolating, and regarding objectively, cadenced movement in the abstract, and shows him how to apply the resulting knowledge to the study and performance of music. The knowledge embodied in these chapters should be in the possession of singers, composers, the translators of song-texts, and chorus-masters, especially those who perform madrigals.

III

The term used in poetry to denote syllabic time, is "quantity." A syllable is Long or a Short, according to the time it takes to utter. The words *pie* and *preened* are longs; the word *pit* is a short.

Quantity is a scientific consideration only in Greek and Latin verse. In modern verse its function is served by accent—by metrical accent, and by thought-accent. And so in modern verse a Short may appear on a stressed part of a measure, and a Long on an unstressed part. The change from quantity to accentuation as rhythmical principle, came about with the rise of that mind which was eventually to express itself in pure, self-maintained music, that is, instrumental music.

In music, quantity and emphasis are often exact and apparent. Time is apportioned to rule, and accent is either metrical, rhythmical, or expressional. Therefore in music are gathered together those contrasted qualities and principles of organised movement which differentiate between two worlds of poetic thought and statement.

My plan of work compels modern verse to admit of quantitative reading—temporarily, of course, and only for a special purpose. I take examples of verbal pulse-rhythm and, later, of poetry, from our own language; but once in a while, and chiefly for the purpose of making material as abstract as possible, I take words from a foreign language. These examples and illustrations I at first set for strict quantitative utterance, according to methods that suggest themselves moment by moment. Utter-

ance by quantity results in stiffness, but only in the beginning; after a while we become able to free even quantity of rigidity, and to pour expression into accurately measured sounds: we are then on the way to an understanding of the movement of music, with its constant change of emphasis and ceaseless *rubato*.

Few composers have the sensitive mind for verbal quantity, and still less for poetic rhythm, which is probably one reason why poets like Tennyson do not care to hear their lyrics sung. And few actors and elocutionists are in better case.* They will cramp five-pulse lines into four accents, and so disintegrate four-pulse lines as to give them five or six points of metrical accentuation (I speak of this again at the end of Chapter XXIII). The result—irrespective of pure art—is a disturbing of the meaning of the line, because delicacies and refinements and powers of poetic thought lie in rhythm more than in words. Great musical performers have the sensitive mind for rhythm; but, as I have already said, musicians of an order lower than the greatest make mistakes as obvious as slips in grammar and pronunciation. Such mistakes are fatally serious in music, since music has none of that intellectual definiteness of meaning which makes poetry fairly intelligible even when uttered as prose—or even when printed as prose, as is the custom of various masters of the art of elocution. Player-pianists have considerable excuse for the mistakes they make in rhythm; they cannot see more than a small portion of their piece, and what they can see at a moment is unintelligible as Egyptian hieroglyphics.

A remark of Dryden's may be quoted at once, though its application will not appear for some time: "No man is tied, in modern poetry, to observe any farther rule in the feet of his verse, but that they be dissyllables; whether spondee, trochee, or iambic, it matters not."

Also two remarks may be quoted from Coleridge, one respecting the rhythmical character of verse and of the reading of verse, the other respecting the power intrinsic in cadenced movement: (*a*) ". . . in the art of reconciling metre with the natural rhythm of conversation, Massenger is unrivalled. Read him aright, and

* "Emphasis itself is twofold, the *rap* and the *drawl*, or the emphasis by quality of sound, and that by quantity—the hammer, and the spatula—the latter over 2, 3, 4 syllables or even a whole line. It is in this that the actors and speakers are, generally speaking, defective—they cannot equilibrate an emphasis, or spread it over a number of syllables, all emphasised, sometimes equally, sometimes unequally."—*Coleridge.*

measure by time, not syllables, and no lines can be more legitimate—none in which the substitution of equipolent feet, and the modifications by emphasis, are managed with such exquisite judgment. . . . It is true that *quantity*, an almost iron law with the Greek, *is in English* rather *a subject for a peculiarly fine ear*, than any law or even rule; but, then, instead of it, we have, first, accent; secondly, emphasis; and lastly, retardation and acceleration of the times of syllables according to the meaning of the words, the passion that accompanies them, and even the" (dramatic) "character of the person" (in the play) "that uses them. With due attention to these—above all, to that which requires the most attention and the finest taste, the" (dramatic) "character—Massenger might be reduced to a rich and yet regular metre. But then the *regulæ* must be first known. . . ." (*b*) ". . . the occasional variation in the number of syllables" (to a foot) "is not introduced wantonly, or for the mere ends of convenience, but in correspondence with some transition, in the nature of the imagery or passion."

And, finally, for the purpose of removing once for all a possible idea that I wish to imply that laws of poetic rhythm and laws of musical rhythm are entirely the same, I quote with acquiescence a statement made by Professor Donald Tovey, the conductor, composer, pianist, critic, and essayist, whose articles on music in the 11th edition of the *Encyclopædia Britannica* should be read by the amateur musician: "Musical rhythm cannot be studied on a sound basis unless its radical divergencies from speech rhythm are recognised from the outset." (Yet see page 296.)

IV

A two-syllable word or phrase is variously constructed of longs and shorts. Two longs make a "spondee" ♩♩ (Ex. 1) as in *black act*, *rich gifts*, and *God spake*. Two shorts make a "pyrrhic" ♩♩ (Ex. 2), as in *spirit*, *placid*, *magic*, and *tepid*. The pyrrhic is sometimes called the "dibrach."

A long and a short form a "trochee," or, in alternative term, "chorus" ♩♩ (Ex. 3)—*Gaza*, *Nebo*, *Oreb*, *lightly*, *sweetly*, *deeply*. A short and long make an "iamb" (iambus, or iambic) ♩♩ (Ex. 4), as in *apeak*, *apert*, *apart*, *débris*, *début*.

Rhythm demands a stress on one of any two associated particles. The stress goes instinctively to the longer particle of trochee and iamb; whence it comes that in the trochee the short is a suffix, and in the iamb a prefix.

The trochee is a falling-cadence, the iamb a rising-cadence. Spondee and pyrrhic may be rising or falling, according to circumstance. If rising, they reflect iambic rhythm, if falling, trochaic. We shall see later that in music trochee, iamb, spondee, and pyrrhic may be all the same; our troubles will then begin, but we shall be able to explain them away.

There is usually equal stress on the two parts of a spondee; but the deeper antithesis of thought may require weight on the first or second member—"*God* spake," or "God *spake*." Indeed, the only word I can call to mind which is used in English with entirely equal stress on the two syllables, is *amen*. We equilibrate emphasis in many half-colloquial phrases, however, as *keep up!* and *look out!*

Metrical counting gives count 1 at the point of prosodical stress. Thus the trochee counts 1–2 3, the iamb 3 1–2, and the spondee 1–2 3–4 when falling, and 3–4 1–2 when rising. The pyrrhic similarly counts either 1 2 or 2 1, but the pyrrhic is a matter which early results in ambiguity when brought into work of the present character, and I shall not often refer to it, or use the term.

The place of the strong count is shown in the notation of music, by the bar-line, which indicates that the count following it is metrically strong. The space between two bar-lines (the "bar") is sometimes called the "measure": the alternative term is best used to describe rhythmical extent, not metrical construction. In three-count bars, the trochee lies within the bar (Ex. 5), while the iambus lifts itself over the bar-line (Ex. 6). The spondee lies within the four-count bar if a falling-rhythm (Ex. 7). If a rising-cadence, it lifts itself over the bar-line (Ex. 8).

Perpendicular lines, of the character of bar-lines, are used in

scanning poetry to mark off the feet, but without regard for point of stress. Thus an iamb appears as | ⏑ – |, and a trochee as | – ⏑ |. I adopt, of course, the musical practice. Where there is danger of ambiguity in my scanning of composite measures, I separate the numerical indications by the comma, or group the notes under the bracket ⌐¬.

Iamb and trochee (we will assume) are one-pulse figures; the spondee is a two-pulse. There are, consequently, two iambs, or two trochees, enshrined in the quantity of a spondee—a statement which indicates the principle guiding me in my present attempt to find a language for the discussion of musical rhythm.

Iamb and trochee are derived from the spondaic particle according to a simple process—A pulse is divisible by two or by three. The binary division gives two notes of equal length; the ternary, three notes of equal length. Any two of the latter may be run together, forming a note of two counts, but of only two-thirds of the pulse quantity. This resulting "long" is written as a minim (or as two crotchets tied together), and so the trochee and the iamb appear as shown in Ex. 5 and Ex. 6.

There are no signs in music to differentiate between the minim which represents a whole pulse (Ex. 7) and the minim which represents two-thirds of a pulse (Ex. 5). The pulse that is to be divided by three, and which, therefore, counts to three counts, is written as a dotted minim.

One pulse will form a metrical unit, as the trochee and iamb, (also as the "tribach," or figure of three shorts, where music trips along in response to the ternary division of the pulse, with no adjusting of the divisions into trochees or iambs); but two pulses are required to make a rhythmical unit. This is a leading fact, to be carried in mind.

Therefore it takes two iambs, or two trochees, to make a measure, and to occupy the space of the spondee. Metrical counting is extended right through the measure, and so the "ditrochee" counts | 1-2 3 ⁝ 4-5 6 | (Ex. 9) when a falling-rhythm, and ⁝ 4-5 6 | 1-2 3 ⁝ (Ex. 10) when a rising. The "diiamb" similarly counts 6 | 1-2 3 ⁝ 4-5 (Ex. 11) or 3 ⁝ 4-5 6 | 1-2 (Ex. 12).

Falling diiambs.	Rising ditrochees.
Boccaccio.	*Doriensis.*
Adramelech.	*Dorylaus.*
decarbonate.	*Ramath Lehi.*
decapitate.	*Ramath Mispeh.*
	Alleluia.
	Zachariah.

Verbal examples of cadenced quantity, whether detached words, as here, or lengthy phrases of poetry, as later, are to be uttered with precision and firmness, in rich middle voice. Each syllable is to be retained its metrical space of time, the divisional counts pulsing through the consciousness; and the mind is to be kept sensitive to the rhythmical rise or fall of the measure. Breath is to be taken at the end of a measure, and in such manner as shall not disturb the cadential character of the movement. There is no reason why the examples should not be chanted in monotone; but then it is more comfortable to work in a room at the top of the house, or when the rest of the family are out.

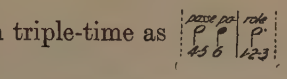
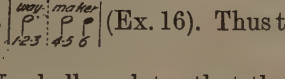
The first stage in rhythmical study is passed when we can construct a cadence at will, because then we have acquired the ability to think in terms of pure rhythm.

V

In all poetry, "dactyl" and "anapest" are one-pulse figures, as are trochee and iamb. Their two shorts represent the one short of the two-syllable figures. Thus dactyl and anapest are the half of a two-pulse measure. In English, the dactyl may appear in place of the trochee, and the anapest in place of the iamb. Dryden's statement represents only an idea that prevailed between 1650 and 1750 among poets, and to the end of the school of Dr. Johnson among critics: Shakespeare and the Elizabethans were not acquainted with the idea.

But in our work, for the time being, dactyl and anapest are two-pulse figures, produced by the binary division of one long of the spondee. Thus these figures form a full measure. The anapest comes, therefore, from the rising-spondee (Ex. 8) (Ex. 13), and the dactyl from the falling-spondee (Ex. 7) (Ex. 14).

Anapests.	Dactyls.
debonair.	*way-baggage.*
débutant.	*horse-power.*
apropos.	*love's magic.*
	God's spirit.

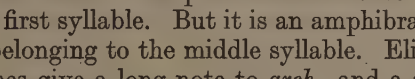
The anapest shapes itself in triple-time as  (Ex. 15), and the dactyl as  (Ex. 16). Thus the shorts are themselves as a trochee. We shall see later that the trochee and iamb may be of equal quantity in each particle. This interchangeability of duple and triple time does not seem to have been observed in former attempts to explain musical rhythm in terms of poetical.

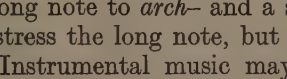
In the phrase of the Communion Service, "therefore with angels and arch-angels," the last word is usually uttered in dactylar quantity, and modern composers sometimes set the word with accent on the first syllable. But it is an amphibrach, not a dactyl, the stress belonging to the middle syllable. Elizabethan composers sometimes give a long note to *arch-* and a short one to *-an-*; our choruses then stress the long note, but the composers want it unstressed. Instrumental music may have a figure with a minim before the bar-line and two crotchets after it—3–4 1 2. When count 1 is stressed, an effect of power and roughness is created, which is probably what the composer desires. When the composer stresses the long, and binds into *legato* the three notes of the figure, he produces syncopation by change of ictus. There is no syncopation in music of the madrigal epoch, but only change of metre, and local metrical independence of the voices.

VI

The trochee may appear as a motive of counts 1–2–3 4, and the iamb may appear as 4 1–2–3.

The shorts of the anapest may be "trochaised":—

 (Ex. 17).

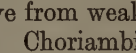
also the shorts of the dactyl:  (Ex. 18). It is not easy

for the player-pianist to phrase such a trochee as this of the word *-power*, because his instrument has a tendency to affine a short and weak note to the strong note following (as the word *the* in Ex. 17 is iambically affined, by sense, to the word *wolf*). He counteracts the tendency by temporal and tonal nuance.

VII

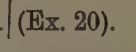
The relation of the dactyl and spondee, shows that the secondary stress is on the first of the two shorts. (Ex. 14 and 16.)

A word like *masculine* is wrongly placed by prosodists among dactyls. Its secondary stress is at the end; the same with *Palestine*, and many thousands of English words.

Pronouncing these words to quantity, and giving each stressed syllable the quantity of two counts, we create the "amphimacer"  (Ex. 19). This is a five-count figure, which we do not care for—as a rhythmical measure—in speech or music. It begins and ends with stress, and we find it more comfortable to move from weak to strong, or the reverse, not from strong to strong. Choriambic measures (a choriamb is a trochee followed by an iambus) are uncomfortable in English, and in music we find it difficult to perceive the naturalness of two adjacent counts 1. Emphasis of syncopation, however, frequently brings together what is, in effect, a couple of counts 1; and Elizabethan composers regularly end one phrase with a downbeat and immediately begin the next phrase with another downbeat :—

4 1 1 2 3 4 1–2–3 4
. . . *O God, af-ter* thy great good—ness.

The syllables in italics form an antispastus (iamb followed by trochee) in duple-time. Therefore we require ability to produce two strong accents in succession.

But in everyday speech and music we effect a compromise. We retain the stresses, and allow the first to have the greater emphasis; but the quantities we adjust so that the first stress has a note or syllable of one count only. The result is the figure :  (Ex. 20).

By derivation, this figure should be called the amphimacer.

I am, however, concerned in this chapter of definitions to let a name denote a quantity, and so cannot use the name amphimacer, because that name denotes a five-count figure. Ex. 20 is, in shape, as the anapest of Ex. 13. It is, in metre, a falling-cadence, proceding from count 1 downwards. I suggest therefore we call it the "falling-anapest."

The falling-anapest is a common musical rhythm, from the time of Byrd (1543–1623) and Bach (1685–1750) to Chopin and Schumann and Grieg. It is little used in present-day new music. The German musical theorists have not admitted it into their systems, and have said that when a composer has used it—noting his music to count as 1 2 3–4, 1 2 3–4—he has noted wrongly; and the theorists have corrected his mistake, printing his music to pass to the counting 3 4 1–2, 3 4 1–2. The long of the falling-anapest sometimes has an expressive emphasis. We may dwell agogically on count 1 of Ex. 20, but not on count 3 of Ex. 13. The falling-anapest is used to vigorous ends in Hungarian music. In Grieg, MacDowell, and other minor composers, it is both lyrical and serious in character.

Amphimacers.

Palestine.	*Accaron.*	*Asmadai.*
Aroar.	*Adonai.*	*Abarim.*
		Hesebon.

Falling-anapests: *bodyguard, diadem, diaphragm.*

Often in the dactyl the beauty, tonal weight, or significance of the middle syllable, induces an agogical pause upon that syllable. If the pause were measured, the result would be a figure counting 1–2 3–4 5, which is the counting of the anti-bacchius. Here again we compromise, and effect the rhythm: (Ex. 21.) The figure of *short-long-short* (see Ex. 22) is the amphibrach. I suggest we call the dactyl as thus modified, the "falling-amphibrach." It is our familiar Hungarian *alla zoppa.*

A pulse, or portion of a pulse, may be trochaically inflected either consistently, and all through a passage, or casually; and the proportion may be as 1 *plus* 1, 1½ *plus* ½, or 2 *plus* 1. The result is not rhythm, but expression; as when in ordinary speech I say *Don't do thàt,* and you respond *And why nòt?* dwelling on the last word, and giving to it a supercilious upward turn of the

voice. My command is anapestic; so is your rejoinder, even though its movement would have to be expressed in musical notation by four notes. The point of this remark is that there are many notes in a piece of music which have not to be looked on from the standpoint of rhythm. (See page 96.)

Careless or over-emotional speakers convert a plain long into a trochee, especially if there is a voiced consonant at the end. The word *anywise* sometimes comes from the pulpit with a drop of an octave upon the final z-sound; the word, properly a falling-anapest counting 1 2 3–4, becoming a ditrochee in duple-time counting 1 2' 3 4". It is not easy to utter words like *anywise* and *apperture* with a level long for the last syllable; but composers often ask us to phrase inflected pulses in a manner equivalent to such an utterance of these syllables, e.g. Chopin, in the sentence-closes of his polonaises.

VIII

The amphibrach proper is a phraseological variant among anapests (Ex. 13) and dactyls (Ex. 14). It is in no way a rhythm of syncopation: (Ex. 22).

The amphibrach appears in quadruple-time music. In respect of its second and third particles, it is as a trochee (Ex. 5); because the stress of count 3 in quadruple-time, is frequently emulated by a stress on count 3 in triple-time, despite the circumstance that in triple-time count 3 is a weak particle; on the other hand, the gentle touch metrically appropriate to count 3 in triple is sometimes necessary in count 3 of the quadruple-time amphibrach.

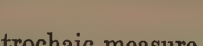
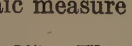
The amphibrach as outlined in Ex. 22 appears in triple-time when an iamb (Ex. 6) is extended to embrace count 3 and a note is struck on that count. It appears also when a trochee (Ex. 5) receives the preceding count 3 in anacrusis.

Amphibrachic words: *Azazel, Jemima* *; *hosanna, delighted; horizon, aorta; azotus*. . . . ("O sacred Head, *surrounded*").

The word *decarbonization* is a double amphibrach.

The energising spirit which brings the dactyl into the falling-amphibrach operates in the trochee, producing the "falling-iamb" (Ex. 23). This in quadruple-time stands as

* This word is correctly an amphimacer (Ex. 19).

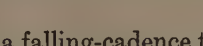
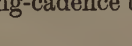
(Ex. 24). The ditrochaic measure (Ex. 9) is frequently disposed thus  (Ex. 25). The same spirit operates in the amphibrach, producing the rhythm  (Ex. 26) ("Ten thousand times *ten thousand*").

Falling-iambs—*Aphrite, aphthong; aphthous. . . .*

This same spirit of energy and contraction affects all pulses or figures which contain a long followed by a short, and is the principle whereby are to be explained all musical rhythms of unusual, or seemingly unusual, character. It is an elementary detail of "syncopation," and what cannot be explained by its aid has to be referred either to more elaborate syncopation, or to the device of intermingling metres—a device, that is, which imposes duple-time upon triple, or triple upon duple.

Quantitative reading of poetry loses stiffness when the metres are rounded off as shown in Ex. 20, Ex. 21, etc., and when the dwelling of the voice is effected, not on the point of accent, but on the suffixal particles.

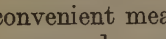
IX

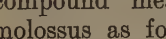
The unit of rhythm containing three longs, is the "molossus." On the lines followed in the case of the spondee (Ex. 7), it would be represented by three minims. These minims may lie with the chief metrical stress on any one of the three pulses. Thus the molossus may be a falling-cadence throughout  (Ex. 27), or a rising-cadence with one long before the bar-line  (Ex. 28), or, finally, it may be a rising-cadence with two longs before the bar-line.

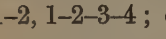
In effect, the molossus-measure is as a compound of one-and-a-half spondee-measures; and its secondary accent is determined by whether the half-measure comes before or after the whole-measure of the compound. Obviously the form shown in Ex. 28 is connected with the iamb (Ex. 6); and it will gradually suggest itself to the student that the other two forms of the molossus-measure have affinity with other pulse-rhythms. (See page 236.)

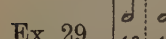
Each long of the molossus may be articulated, and the entire measure may be phrased off into two rhythms. I tabulate a few of the compound rhythms thus growing out of the molossus,

leaving remarks on them to a later phase of study. Counting is, of course, carried in practice right through a measure; but as a convenient means of showing the construction of the following compound measures, I use counting which represents the molossus as formed of one-and-a-half spondee-measures, i.e. 1–2, 1–2–3–4; or 1–2–3–4, 1–2.

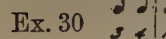
Ex. 29  "major-ionic,"—a long *plus* a dactyl.

Ex. 30  "minor-ionic,"—an anapest *plus* a long.

Ex. 31  "choriambus,"—a trochee *plus* an iamb.

Ex. 32  "choriambus,"—with falling-iamb (Ex. 23).

Ex. 33 "antispastus,"—iambic *plus* trochee.

Ex. 34  "antispastus,"—with falling-iamb.

The choriambus is never absent from the rhythms of blank verse, and is one of the more important movements in music.

In the following lines are the molossus and the spondee:—

> One cried *God bless us*, and *Amen* the other.
> Listening their fear, I could not say *Amen*.
> When they did say *God bless us*.

X

Before going further, I summarise the principles which determine my use of prosodical terms in the study of musical rhythms, freely anticipating later explanations.

The *pulse* is the half, or the third, of a rhythmical measure. It is divisible by two or three.

The *measure* is an affiliation of two pulses, or of three. The two-pulse unit of rhythm is a spondee, and the three-pulse unit is a molossus.

The spondee-measure has four counts when its pulses are divided by two, and six when they are divided by three.

The molossus-measure, with pulses divided by two, has six counts in the cadency of 1–2' 3–4' 5–6." This measure may, of course, have ternary division of the pulse, its counting then becoming 1–2–3' 4–5–6' 7–8–9."

The triple-time trochee and iamb have particles contrasted as two to one. The same figures in duple-time have particles of equal length (e.g. the diiambic of " O God, our help ") :—

Whatever adjustment of particles is effected by syncopation, the measure is the same.

Any pulse, or portion of a pulse, may be trochaised, either by ternary division, or by the dotted-note movement.

The only true spondee of musical *rhythm* is that which forms, or underlies, the measure. Spondees made by adjustment of pulse-particles (see Ex. 41 at " His hand ") are but the spondee of *quantity*.

A spondee-measure (1–2–3' 4–5–6 ") may be so phrased as to become a molossus-measure (1–2' 3–4' 5–6 "). This brings three pulses into the movement in place of two, but it does not add to the actual quantity of the matter. It is in effect syncopation ; but in the scanning and quantitative reading of verse it is to be regarded as a distinct change of metre. (The syncopation is that which is effected by *change of ictus*.)

Dactyl, anapest, and amphibrach, in music represent a measure, but in poetry only a pulse.

The appearance in poetic feet of a dactyl for a trochee, or of an anapest for an iamb, is in effect a change in the principle of division. The trochee, for example, is two-thirds *plus* one-third of the pulse, while the dactyl is one-half *plus* one-quarter *plus* one-quarter of the pulse. But in music the appearance of an anapest, for instance, amid trochees, is the result of the measure being catalectic, and of the quantity, or time, of the measure being filled up by extending the sound of the last note of the

1–2 3' 4–5–6 "

measure. (" Pleasant are thy *courts a-bove*,"—see Ex. 15).

The catalectic diiambic measure becomes an iambus of four

4 1–2–3

counts (" Our hope for years *to come* "—see Ex. 24, and place a bar-line after the crotchet, adjusting the counting to 4 1–2–3).

Metrical accent serves the office of *classical quantity ;* the terms " heavy " (" strong," " stressed ") and " long " are therefore synonymous.

CHAPTER XX

RHYTHM OF VERSE (*a*)—IAMB AND TROCHEE

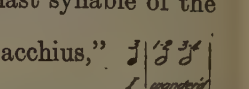
I

A VITAL difference distinguishes between metrical analysis and rhythmical analysis. To state the difference is to give the main principle of the science of phrasing. (See page 29, III.)

Rhythmical analysis, of poetry and of music, breaks a stream of material into thought-groups of particles. It thereby provides for emotional and expressive values in the words and notes, making the material *plastic* in nature, and fit for intelligible performance. Metrical analysis establishes but the mechanical structure; it disregards even the intellectual affinity of particles of material, and so binds and tightens where the other order of analysis loosens.

I give an elementary illustration of this general statement. Metrical analysis of Wordsworth's

I wan*der'd lone*ly as a cloud

shows that it is formed of four iambic pulses (two diiambic measures), even the two italicised syllables constituting an iambus, though they are halves of words, and though the former is in quantity a long. Rhythmical analysis shows that the line is formed of an amphibrach (Ex. 22), *I wander'd;* a trochee (Ex. 5), *lonely;* and an amphimacer (Ex. 19), *as a cloud.* The rhythmical analysis, moreover, providing for emotional or expressive values, permits a *rubato* or agogical dwelling on the last syllable of the amphibrach which converts the pulse into a "bacchius,"  (Ex. 35.)

Rhythmical analysis, therefore, reveals meaning and enhances effect of expression. It establishes thought by phrasing; and so phrasing is rhythmising.

An iambic phrase in instrumental music will similarly be varied as regards phraseology; and failure to observe this will

result in effects somewhat akin to such a reading of the Wordsworth line, as *Iwan der'dlone lyas acloud.* The varied pulse-cadency of the phrase of music will be apparent partly in notes and harmonies; but it will be apparent absolutely and indubitably only in the composer's phrase-marks, slurrings, and stress-signs.

My system of indicating pulse-phraseology, is based on divisional (and, when necessary, subdivisional) counting, and on punctuation. I count straight through a measure, joining by hyphen figures representing notes longer than a count (Ex. 9, Ex. 27, etc.); and I place a comma at the end of a motive, and a double-comma at the end of a measure, adding stress-signs and tenutos (*ten*) as required. Thus the musical equivalent of the Wordsworth line would appear as :—

Measures.	I					II			
Pulses.	1'	*ten*	2'			3		4''	
Divisions.	*6*	*1–2*	*3'*	*4–5*	*6''*	*1–2*	*3*	*4—5''*	

Where rests, i.e. empty times, occur, I use the sign (𝄽) for a divisional-count, and the sign (𝄾) for a subdivisional-count, and the sign (𝄼) for a pulse-count; or I set counts in brackets. Counts, therefore, stand for musical notes (see Ex. 9).*

I give this early explanation of my method of showing rhythmical phraseology, for the reason that though it will not for some time be used extensively, it may at any moment manifest itself.

II

A pulse in music is as a foot in poetry. Verse requires two, or three, feet to express a complete idea, as music requires two or three pulses to establish a rhythmical unit.

The poetic measure of two feet is the "dipody" (dipodia); this is the same in rhythmical value as the spondee-measure. The poetic measure of three feet is the same as the molossus-measure. I am not aware that it has been named "tripody," metricists having a preference for the term catalectic (see page 134).

* See also Ex. 60 (B), and observe the punctuation of the notes, which shows the normal iambs, and the punctuation of the counts, which shows the (verbal) phrasing.

A phrase of two dipodies is a "dimeter," as in the line of Wordsworth used a moment ago. A phrase of three dipodies is a "trimeter," as in

I	II	III
I read the note,	I strike the key,	I bid *record*
The instrument : thanks	greet the ver-	itable word !

The trimeter, however, does not often lie thus, in three dipodies, but in two measures, each of three feet :—

	. . . since
Thought hankers after speech,	while no speech may evince
Feeling like music,—mine	o'erburthened with each gift
From every visitant,	at last resolved to shift
Its burthen to the back	of some musician dead
And gone, who feeling once	what I feel now, instead
Of words, sought sounds . . .	
And not in vain I urge :	" O dead and gone away,
Assist who struggles yet,	thy strength become my stay,
Thy record serve as well	to register *I* felt
And knew thus much of truth . . ."	Who was it helped me, then ?
What master's work first came	responsive to my call,
Found my eye, fixed my choice ?	Why, Schumann's " Carnival ! "

Browning, *Fifine at the Fair*, Section XC.

The blank verse of Shakespeare and Milton is the "iambic trimeter catalectic," one of the six feet of the trimeter being absent. The line usually lies in two measures, one of two pulses and one of three, or vice versa.

The man that hath	no music in himself,
Nor is not moved	by concord of sweet sounds,
Is fit for treasons. . . .	

The blank verse line is also called the "iambic pentameter," the word *metre* in this case signifying foot, whereas in the case of the phrase "trimeter catalectic" it signifies measure. The line is clearly a line of five pulses. Five-time is said to be rare in music ; but only because composers do not often write in bars of five crotchets, and so do not often present a time-signature with five as the numerator : as a fact, phrases of five pulses are frequent, in Bach, Beethoven, and Schubert—there is scarcely a piece of music written by Schubert without at least one phrase of five pulses. Wherever such an "irregular" phrase occurs among

prevailing four-pulse phrases, a *rubato* is required and a special accentuation.

The point of conjunction of two measures, is the cæsura, or sense-pause. It is a point where breath may be taken, or a slight *fermata* introduced. There are cæsuræ, of course, between pulses, when these are individually articulated.

As a first step towards reading with observance of bare metrical accentuation, we may do what Coleridge advises and describes in the following passage from a letter he wrote the Wordsworths.

William, my teacher, my friend! dear William and dear Dorothea!
Smooth out the folds of my letter, and place it on desk or on table;
Place it on table or desk; and your right hands loosely half-closing,
Gently sustain them in air, and extending the digit didactic,
Rest it a moment on each of the forks of the five-forkèd left-hand,
Twice on the breadth of the thumb, and once on the tip of each finger;
Read with a nod of the head in a humouring recitativo;
And, as I live, you will see my hexameters hopping before you.
This is a galloping measure; a hop, and a trot, and a gallop.

"Humouring recitativo" is a happy phrase. In quantitative reading we humour the words and quantities, and use a sustained voice—and a modulated tone, as soon as we are able to leave the easier monotone.

III

The character of the diiambic measure is daintily revealed in Nick Bottom's sample of "*Ercles*' vein, a tyrant's vein," than which, as he remarks, "a *lover* is more condoling." Ercles' is as a part "to tear a cat in, to make all split." The *lover* would possibly speak in trochees; and it is to be regretted Peter Quince did not give Nick time to afford specimens of both styles.

The raging rocks,
And shivering shocks
Shall break the locks
Of prison gates;
And Phibbus' car
Shall shine from far
And make and mar
The foolish fates.

Midsummer Night's Dream, Act I, Scene 2.

I would cadentially stress the second syllable of each indented line (Ex. 11), but the end syllable of the others (Ex. 12). In

Warwickshire, people still pronounce "foolish" to rhyme with *dullish*. Some speakers approximate the vowel to the "o" in *folly*.

The following lines are in pure iambic pulses and measures; with cæsuræ after each measure, and sometimes after each pulse.

Pulses	1	2	3	4	5
(*a*)	We both	have fed	as well	and we	can both endure.
(*b*)	Among	the trees	in pairs	they rose,	they walk'd.
(*c*)	Thy soul	was like	a star,	and dwelt	apart.
(*d*)	From these	high hills	as when	a spring	doth fall.
(*e*)	(*I wander'd lonely as a cloud*).				
	That floats	on high	o'er vales	and hills.	
(*f*)	He's ta'en;	and hark,	they shout	for joy.	
(*g*)	Who chooseth me		shall gain		
	What many men		desire.		

In the lines (*a*) to (*f*) every pulse is formed of two syllables; and except for *endure* (*a*), *among* (*b*), *apart* (*c*), each syllable is an individual word. The seventh example (*g*) shows how two pulses run into a measure, with no cæsura between one pulse and the other. This last feature is illustrated in the next group of examples of iambic movement.

(*h*)	Of night	or loneliness,	it recks me not:
	I fear	the dread events	that dog them both,
	Lest some	ill-greeting touch	attempt the person
	Of our	unowned sister.*	

(*i*)	These soft and silken airs		are not for me.
	The music must be shrill		and all confus'd
	That stirs my blood;		and then I dance. . . .

		(*that must be our cure*)	
(*j*)	To be no more;	sad cure:	for who would lose,
	Though full of pain,	this intellectual being.	

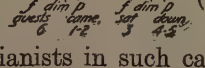
When—as in the third of these last examples, at the words *sad cure*—there is a certain weight of tone, or special intellectual or emotional significance, in the short of a pulse, that short, as I have said, takes a *tenuto* treatment. The treatment may be so pronounced as to expand the short into a long. The equivalent effect in music is the stress, the pause, or the *ten* which is some-

* Of oùr ùnown'd sìster.

times set against a note metrically weak. (It is here that the remark of Dryden's given on page 120 begins to apply itself in our work.)

I give in special illustration a passage from *Fifine at the Fair*, where the italicised feet, though iambic, are of spondaic value. The passage is from section XCII; Browning is speaking of the constant change, generation by generation, in music, and of the fact that music still remains eternally the same under its changes —that newness and novelty are but sauces to the same dish :—

Pulses	1	2	3
	guests came,	*sat down,*	*fell- to,*
	Rose up,	*wiped mouth*	*went way,*
	lived, died	(and never knew	
	That generations yet should. . . .)		

When, in instrumental music, the composer wants to retain the prevailing metre of crotchet rising into minim (Ex. 6), yet at the same time to have the equivalent of *guèsts came, sàt down*, he gives to the crotchets an expressive accent, directs a *diminuendo* from crotchet to minim, and closely binds the tone of the two notes :—  (Ex. 36).

Player-pianists in such cases allow the Sustaining-lever to run the sound of the crotchet into the sound of the minim, releasing the lever after the latter has been struck. In effect, the music of Ex. 36 becomes as the falling-iamb (Ex. 23). The feature was used by Elizabethan composers, and is one of the—as yet undiscovered—secrets of their rhythms.

I suggest the following poems as studies in iambic pulse and measure :—

(1) A piece of madrigal verse,* set by Richard Alison (Allison) and published in 1606, the year after the Gunpowder Plot. The collection of which this forms part, contained " a thanksgiving for the deliverance of the whole estate from the late conspiracie." The poem has been set by present-day composers. Alison was a friend of John Dowland's, the musician referred to in the Sonnet

* I take this and other studies from the *English Madrigal Verse* (1588–1632) of Dr. E. H. Fellowes (Clarendon Press, 1920)—a unique piece of work, because it reduces to poetic form the vast mass of poetic material used by the Elizabethan vocal composers.

of Barnfield ("If music and sweet poetry agree") included in Shakespeare's *The Passionate Pilgrim* (No. 8). The cæsura breaks every line into exact halves :—

The sturdy rock — for all his strength
By raging seas — is rent in twain ;
The marble stone — is pierced at length
By little drops — of drizzling rain ;
The ox doth yield — unto the yoke,
The steel obeyeth — the hammer stroke.

The stately stag — that seems so stout
By yelping hounds — at bay is set ;
The swiftest bird — that flies about
At length is caught — in fowler's net ;
The greatest fish — in deepest brook
Is soon deceived — with subtle hook.

(2) A piece of verse, also set by Alison (and by Michael East and John Mundy), and included in the above collection. The poet is Chideock Tichborne, one of the "five others" who were condemned to death with Antony Babington and the priest John Ballard, for conspiracy against Queen Elizabeth in 1596. Tichborne, like Babington, was a very young man. He wrote the poem the night before his execution. The cæsura divides each line into a two-pulse measure and a three-pulse :—

My prime of youth — is but — a frost of cares ;
My feast of joy — is but — a dish of pain ;
My crop of corn — is but — a field of tares ;
And all my good — is but — vain hope of gain.
My life is fled, — and yet — I saw no sun ;
And now I live, — and now — my life is done.

The Spring is past, — and yet — it hath not sprung ;
The fruit is dead, — and yet — the leaves be green ;
My youth is gone — and yet — I am but young ;
I saw the world, — and yet — I was not seen.
My thread is cut, — and yet — it is not spun ;
And now I live, — and now — my life is done.

I sought my death, — and found — it in my womb ;
I looked for life, — and saw — it was a shade ;
I trod the earth, — and knew — it was a tomb ;
And now I die, — and now — I am but made.
The glass is full, — and now — my glass is run ;
And now I live, — and now — my life is done.

This and the preceding (and all later studies in poetry) should be cadenced in individual measure according to the rising and falling progressions, as suggested in Nick Bottom's lines on page 135. Measures will be as pulses I II, or II I, according to the antitheses and responses of the thoughts and poetic figures. The first couplet of (1) lies rhythmically as :—

I II III I
The sturdy rock for all his strength
By raging seas is rent in twain.
I II I II

A modern composer would retain two-pulse metre, and mark a *crescendo* in the second measure, with stress upon his weak pulse :—

I II I II
The sturdy rock for all his strength.
cres forte ten

This is the principle of many expressional stresses and tonal nuances in abstract instrumental music, whether derived from song or dance.

(3) The *Rabbi ben Ezra* of Browning is a fine example of modern iambic. Of the opening stanza, the words *grow*, *our*, *His*, *youth*, *trust*, and perhaps *nor*, require the *tenuto*, or expressive agogic :—

Grow old along with me!
The best is yet to be,
The last of life, for which the first was made :
Our times are in His hand
Who saith : " A whole I planned,
Youth shows but half ; trust God, see all, nor be afraid."

IV

Trochaic movement is often chosen by poets for the expression of personal thought and feeling (for example, Browning's *One Word More*). It is less used for weighty utterance than the iambic movement, being in nature in agreement with a spirit of impulsiveness and passion, or of lightness and fancy. And so poets who incline to statement of definite and general thought, find their native cadences in the iambic. Such poets are rarely great in the trochaic or the anapestic ; the really poor poems of

Wordsworth and Keats, for example, are among their non-iambic works. Elizabeth Browning's trochaics are beautiful; and Shelley's anapestics are ethereal, though sometimes only brilliant.

Trochaic rhythms are more frequent in strong triple-time music than iambic rhythms. The Beethoven *scherzo* and the Chopin mazurka are the two chief forms to use the trochaic, the former for energy, power, and clear imagination, the latter for warmth of feeling, passion, and richness of idea. The difference between Beethoven and Chopin is indicated by the circumstance that Beethoven largely uses the ditrochee with emphasis on count 6 (Ex. 9), while Chopin uses that form of the ditrochee which gives the falling-iamb (Ex. 23) to the second pulse of the measure.

There are several constructional details to be observed before one can comfortably read trochaic verse.

(*a*) The last foot of a measure may have but one syllable, the measure being "catalectic." This reduces the ditrochee to the proportion of the amphimacer (Ex. 19).

(*b*) When the measure following the catalectic ditrochee is trochaic, and beginning therefore with count 1, it is a convenience in reading to let the catalectic pulse take the full three counts. Music constantly avails itself of this convenience, so as to avoid the intrusion of five-count measures.

Through the forest have I gone,
But Athenian found I none. . . .
Night and silence! who is here?
Weeds of Athens he doth wear.
(*Midsummer Night's Dream.*)

(*c*) The first pulse of the ditrochee may take an "anacrusis." This is a prefixal short; and it causes the pulse (normally 1–2 3') to count 3 1–2 3'. The trochee with anacrusis, is the amphibrach (Ex. 22, in triple-time).

(*d*) Where the preceding pulse is catalectic, the anacrusis uses the quantity of the elided syllable. Thus there is only a change of cæsura, the normal cæsura of (a) becoming as (b).

(a) 1–2 3' 4–5 6" 1–2 3' 4–5 6"
(b) 1–2 3' 4–5" 6 1–2 3' 4–5 6".

But where the preceding pulse is "acatalectic" (furnished with the normal two syllables), the anacrusis compels an adjustment

of metre or a redistribution of quantity. Either a four-count bar will be introduced: I II I II / 1–2 3' 4–5 6" 7 1–2 3' 4–5 6"; or the preceding pulse will be contracted into the falling-iamb of Ex. 23, and the second syllable of its trochee will use but one count, leaving count 3 free for the anacrusis :—

I II I II
1–2 3' 4 5" 6 1–2 3' 4–5 6".

Modern composers adopt the latter plan. Such a cæsura as this, occurring in instrumental music, requires a slight *rubato* upon the count 5, and a firm touch upon the anacrusic count 6.

. . . On whose eyes — *I* might approve
This flower's force — *in* stirring love. . . .
This is he, — *my* master said,
De-spis-ed the — *A*-thenian maid;
And here the maiden, — sleeping sound,
On the dank — *and* dirty ground.
Pretty soul! — *she* durst not lie

I II I II
Near this lack-love, *this* kill-courtesy.
1–2 3' 1–2 3" 4 1–2 3' 1–2–3"
or 1–2 3' 1 2" 3 1–2 3' 1–2–3"

The concluding line of the above has puzzled the editors of Shakespeare, and has been much amended.

(*e*) The affinity of syllables in trochaic verse may be such as gives every short to the following long. Thus the initial long of the line will stand alone; and the line will proceed thence in iambics. The last pulse will be iambic or amphibrachic according to whether it is catalectic or acatalectic :—

Churl, upon thy eyes I throw
All the power this charm doth owe.
When thou wak'st, let love forbid
Sleep his seat on thy eyelid:
So — awake when I am gone,
For I must now *to* Oberon.

Observe the beautiful "enjambment" of

6 | 1–2' 3 | 4–5–6 | 1–2"
let | *Love for-* | *bid* . . . | *Sleep*

and the resulting moving forward of the cæsura. Chopin has many such effects; he generally inforces them by delicate uses of the Sustaining-pedal, to run the sound of count 6 into the sound of count 1.

This phraseological iambicising of trochaic verse, has its counterpart in iambic verse, where after a feminine cæsura (*I wander'd*) will come a trochee (*lonely*). The trochee will be followed by other trochees, until an amphimacer permits the movement to return to the iambic (*as a cloud' that floats' on high'*). Often an iambic pulse will have this feminine extension, yet the following pulse will be pure iambic; the "hypercatalectic" (additional to the metre) syllable, will then either enforce a four-count pulse, or the three syllables will adjust themselves to three counts, as in the case of the anacrusic trochee:—

6 1–2' 3 4–5 6"
Lest some ill-greeting touch attempt *the person*
6 1–2' 3 4 5"
7 1–2 3' 4–5 6' 7–8 9" 1–2 3' 4 5"
Of our un- own'd sister. I do not, brother"
6 1–2 3'
In- fer, as if I thought my sister's state. . . .

This passage, which is from Milton's *Comus* (line 405), shows how "do not," by metrical compression, becomes *don't*. (See page 176 (5).)

(*f*) A dactyl may appear in place of a trochee. Thus the above "I do not" may be treated as Ex. 14. To eliminate the inevitable four-count bar, a composer would set the syllables to one count each: 1 2 3 / *I do not.* He would then indicate a secondary stress on count 2. (See Ex. 68, page 170.)

What thou seest *when thou dost* wake,
Do it for thy true love take. . . .
When thou wakest *it is thy* dear:
Wake when some vile thing is near.

Such phrases as "I do not, broth'r," "when thou dost wake," and "it is thy dear," when given the quantity and metre of

I II III
1–2 3 4 5–6,

become choriambic (see Chapter XIX, section IX).

(*g*) An iamb may take the place of a trochee, especially at the beginning of a line. The long of the iamb will then take three counts, so as to leave the metre direct for the following trochee. See (*e*) above, in the phrase *of òur ùnown'd.*

Dust and ashes dead and done with,
Venice spent what Venice earned.
The soul, doubtless, is immortal
Where a soul can be discerned.

(Browning: *A Toccata of Galuppi's.*)

The following studies will serve to fill the student with the various trochaic qualities of clarity, lightness, personal feeling, and intensity of mood.

(1) The text of a madrigal from Thomas Bateson (1604). I italicise syllables requiring the *tenuto* :—

Beauty is a lovely sweet,
Where *pure* white and crimson meet,
Joined with favour of the face,
Chiefest flower of female race.

But if *Virtue* might be seen,
It would more delight the eyne.

(2) From Shelley's *Dirge for the Year* (" Orphan Hours, the Year is dead ").

As the wild *air* stirs and sways
The tree-*swung* cradle of a child,
So the breath of these *rude* days
Rocks the Year :— be calm and mild,
Trembling Hours, she will arise
With new love with-in her eyes.

There is a choriambus, in *she will arise ;* and in *with new love* a bacchius, or short-long-long.

I interpolate here a general rule: all phrases like *of the, in a, to the, as of, in my,* and so forth, when of trochaic value, may be uttered to counts of 2 and 3 of the pulse, leaving count 1 either empty, or tied back to the short of the preceding pulse. In many cases, the trochee of that preceding pulse is a word that almost requires the spondaising effected by the phrasing: $\overset{\text{I}}{1\text{–}2}$ $\overset{\text{II}}{3\text{–}1}$.

Here, in Shelley's *cradle of a,* the sound of the letter *l* runs sweetly into the first count of the third pulse of the line.

(3) From Mrs. Browning's *Catarina to Camoens* :—

On the door you will not enter,
I have gazed too long : adieu !
Hope withdraws her peradventure ;
Death is near me,—and not *you.*
Come, O lover,
Close and cover
These poor eyes, you called, I ween,
" Sweetest eyes were ever seen ! "

(Observe how misplacement of cæsura in the second line, would convert the meaning into, " I have also gazed : and now, a long adieu." Instrumental music has similar cæsural characteristics.)

While my spirit leans and reaches
From my body still and pale,
Fain to hear what tender speech is
In your love to help my bale.
O my poet,
Come and show it !
Come, of latest love, to glean,
" Sweetest eyes were ever seen."

(Observe the delicate enjambment of the last syllable of the third line and the first of the fourth.)

O my poet, O my prophet,
When you praised their sweetness so,
Did you think, in singing of it,
That it might be near to go ?
Had you fancies
From their glances,
That the grave would quickly screen
" Sweetest eyes were ever seen ? "

There are many poems of this character among Mrs. Browning's works. She caught the trochaic spirit which expressed itself in such mediæval hymns as the *Stabat mater dolorosa.*

(4) Poe : *The Raven.*

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door.
' 'Tis some visitor,' I muttered, ' tapping at my chamber door—
Only this, and nothing more,'

This is a unique example of trochaic cadency, and the harmonies are sustained like harmonies of Bach.

(5) Browning : *A Toccata of Galuppi's.*

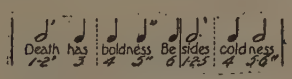
(6) From *The Passionate Pilgrim* :—

III I II
Crabbed age and youth
Cannot live together.
Youth is full of pleasance,
Age is full of care ;
Youth like summer morn,
Age like winter weather ;
Youth like summer brave,
Age like winter bare.
Youth is full of sport,
Age's breath is short.
Youth is nimble, age is lame ;
Youth is hot and bold,
Age is weak and cold ;
Youth is wild, and age is tame.
Age, I do abhor thee,
Youth, I do adore thee ;
O my love, my love, is young !
Age, I do defy thee—
O sweet shepherd, hie thee,
For methinks thou stay'st too long.

This typically impassioned piece does not seem to have survived with music from the Elizabethan epoch ; but it has been set as a solo song by Hubert Parry.

(7) William Watson : *Song* ("April, April—Laugh thy girlish laughter.")

The two ditrochees of *Death has' boldness" besides' coldness"* would adjust themselves in triple-time music as in Ex. 37 :—



(Ex. 37).

You will have noticed in your quantitative reading how the pyrrhic (Ex. 2, page 121), when set in the pulse of the trochee (Ex. 5, page 122), accepts naturally the cadency of the falling-iamb (Ex. 23, page 128).

CHAPTER XXI

RHYTHM OF VERSE (*b*)—CHORIAMBUS

I

THE choriambus is a two-pulse measure, compounded of a trochee and an iamb. It counts therefore to

I· II·
1–2 3' 1 2–3,

the pulses being "dotted." When this rhythm appears as thus in plain triple-time music, the short of the iambic element comes with count 1 (or count 4, counting right through the measure) :—

I· II·
1–2 3' 1 2–3.
(4 5–6)

The iamb is thus a (metrically) falling figure. Composers place a special stress against the long of the iamb (count 5).

Regarded absolutely, and without reference to triple-time, the choriamb belongs to the molossus measure. It was given, as thus derived, in Ex. 31. Thus regarded in the absolute, it represents three pulses in binary division, not two pulses in ternary :—

I II III
1–2 3' 4 5–6".

The secondary stress of the pulses I II III, falls upon the long of the iambic. There is a relative stress on the first division of pulse II; this is natural to the trochee, which is often of spondaic value in the weight of its particles, though of trochaic quantity.

The choriamb, brought into ordinary simple triple-time, forms a syncopation, or change of metre: it converts the prevailing two-pulse measure into a measure of three pulses. Composers often tie count 3 to count 4, which takes away the choriambic, and leaves the plain molossus. Brahms does this in the bass, while the upper parts continue the triple-time movement.

II

The choriamb is not recognised as an English poetical rhythm, but it enters constantly into iambic verse. We can, indeed, read scarcely six lines without finding it (*a*) in the first measure of a line, (*b*) as the first measure of the second phrase of a line, or (*c*) forming enjambment between the end of one line and the beginning of the next. Here is an example of (*c*) :—

I II
1–2 3'
attempt the *person*
Of our unown'd sister.
4 5–6 1–2 3 4–5 6
III I· II·

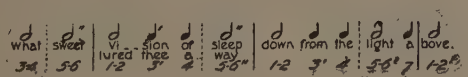
Experimentalists in metre produce choriambic verse, as Swinburne :—

Love, what ailed them to leave
life that was made
lovely we thought with love.

They retain the classical intermixture of other measures, beginning a line with spondee or trochee, and ending it with iamb. The long immediately preceding the concluding iamb, belongs to a pulse that has to have three divisions—two for the long last in the choriamb, and another for the short of the iamb :—

I II III· I
lovely we *thought with* love.
1–2 1 2 1–2 3 1–2

This enlargement of the pulse is a feature of great beauty, especially in our quantitative reading. The pulse takes a pressure which distinguishes it from its companions, and acquires a power out of which springs the concluding iamb :



(Ex. 38).

The Elizabethan composers, who set words to their intrinsic quantities, regardless of modern metre, used to dwell on a word in the place of *light*, and permit the voices to float in melisma (*cadenza*).

(1) Study in choriambics. From the chorus which opens Robert Bridges' *Demeter*.

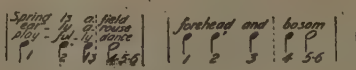
The measures printed in italics are not choriambs. The metrical value of the line is that of nine minims, the penultimate pulse of each line being half as long again as the others. As we realise the cadency of these lines, and adjust sense and metre, we find the apparently academic verse has lightness, energy, and freshness—the qualities of its subject. These are created by rhythm of the order that is inherent in instrumental music.

II III	I II III	I II III·	I
And one	season of all	chiefly delit-	-eth us
When fair	Spring is afield.	O happy is	the Spring!
Now birds	early arouse	their pretty min-	-strelling;
Now down	its rocky rill	murmureth ev-	-ry rill;
Now all	bursteth anew,	wantoning in	the dew
Their bells of bonny blue, their chalices honey'd.			
Unkind	frost is away;	now sunny is	the day;
Now man	thinketh aright,	life it is all	delite.
Now maids	playfully dance	*o'er enamell'd meadows,*	
And with goldy blossom deck		forehead and bosom;	
While old	Pan rollicketh	*thro' the budding shadows,*	
Voicing,	his merry reed,	laughing aloud	to lead
The echoes	madly rejoicing.		

The choriamb *forehead and bosom* has the feminine cadence. It contains, therefore, (*a*) a trochee, *forehead*, and (*b*) an amphibrach, *and bosom* (Ex. 22). We contract the amphibrach (Ex. 26), and produce the quantities of :—

I	II	III
forehead	and	bosom
1–2 3	4	1 2–3

The choriamb passes into triple-time music, as shown in the following :—



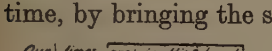
(Exs. 39 and 40).

III

We are aware that the trochee (Ex. 5) may be a two-count figure, of which the first count will be metrically the stronger. Of the six counts of the measure, the trochee may stand on 1 2,

or 4 5, or (with count 1 empty) on counts 2 3, or finally 5 6. See Ex. 37, the word *boldness*.

We are aware also that the iamb (Ex. 6) may be stressed in its short, and receive there an expressive *rubato* (Ex. 36). The pause may be made in actual time and quantity, the short of the iamb taking two counts. This brings the iamb to the proportions of the spondee (Ex. 8). Music "spondaises" an iamb in triple-time, by bringing the short upon the middle count of the pulse :



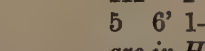
(Ex. 41). The first iamb of this pattern ("are in") has two counts, the second has four. Left to itself, the player-piano destroys the fundamental triple-time of such a passage : it converts the majestic and forceful

I· II·
6 1' 2–3 4–5"
are in His hand

into the light and bounding

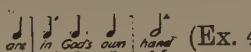
III I II
5 6' 1–2' 3–4".
are in His hand

Between these two rhythms is a difference as complete as between the phrases "He strûck him dèad" and "Happy sweethearts."

The iamb shown in the second pulse of Ex. 41 ("His hand") may be retained for several successive pulses. When triple-time is preserved, the accented particle ("hand") can have only a single count.  (Ex. 42). The composer may stress the minims, as in this pattern : if further he phrases a *diminuendo* from the minim to the crochet (see Ex. 36), he establishes syncopation, and the pulse becomes a true trochee of 1–2 3' thrust into the pulse progression that gives it the counts 2–3 1.

But the composer may not stress the minim. He may stress the crotchet, and direct a *crescendo* from the minim up to the crotchet. The dynamic effect is then tremendous. We cannot swell tone on the piano in a sustained note, and so we have to imagine it. In impassioned music, the composer will probably have a sustained chord for the minim, but with a series of running

notes in bass, inner part, or treble; these are to be played *crescendo*, rising climactically into the crotchet. The crotchet will probably be played *staccato*.

Such adjustments of quantity take place in every form of rhythm; and unless the result is referred back to its original, we phrase and accentuate wrongly—things not being what they seem, or what the player assumes them to be. The matter is complicated further by the circumstance that the minim may be decoratively inflected (see page 127). It may also be rhythmised, as in  (Ex. 43), where the measure has an iamb followed by an anapest. Compare with Ex. 43, the phrase "has boldness besides" of Ex. 37.

These statements and explanations may strike the reader as complex and subtle. They are not so in reality: that they are simple, is proved the moment we apply them to reading poetry or playing music; because the ideas they convey reflect what we do naturally in reading and playing.

IV

The "antispastus" is the choriamb reversed. Thus it is a measure compounded of iamb and trochee (Ex. 33 and Ex. 34). Passed into triple-time, the antispastus counts

I· II·
1 2–3' 4–5 6"

or (more usually)

II· I·
4 5–6' 1–2 3".

(1) Study in the ditrochee, the diiamb, the antispastus, and the choriamb. From the "Sonnets to Sundry Notes of Music" attached to *The Passionate Pilgrim*.

Antispastus. (*a*) My flocks feed not,
My ewes breed not,
My rams speed not,
Choriambus. (*b*) All is amiss.
Ditrochee. (*c*) Love's denying,
Faith's defying,
Heart's renying,
(*b*) Causer of this.

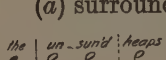
(*c*) All my merry jigs are quite forgot,
All my lady's love is lost, God wot;
Where her faith was firmly fixed in love,
There her nay is placed without remove.
(*b*) One silly cross
Wrought all my loss;
Iambic. (*d*) O frowning Fortune, cursed, fickle dame!
For now I see
Inconstancy
(*c*) More in women than in men remain.

The three lines I have marked as iambic are actually trochaic (with anacrusis) in the first line, and choriambic in the second line, also the third: we naturally dwell on, or stress, the syllables *for*, *now*, *in-*, *-con-*. But as the poem continues into later verses, iambic pulses develop, and it is good art to suggest as early as possible the material the piece is to contain.

(2) Analysis of the quantities of a passage in blank verse. From *Comus*.

You may as well spred out the unsun'd heaps
Of Misers treasure by an out-laws den,
And tell me it is safe, as bid me hope
Danger will wink on Opportunity,
And let a single helpless maiden pass
Uninjur'd in this wilde surrounding wast.

Iambic. (*a*) You may as well spred out
First epitrite. (*b*) the unsun'd heaps (*see below*)
Feminine cadence. (*a*) of Misers treasure
Pyrrhic and molossus. (*d*) by an out-laws den
(*a*) and tell me it is safe
as bid me hope
Choriambus. (*e*) Danger will wink
(*a*) on Opportunity
Spondaised. (*a*) and let (*see* Ex. 41, at *His hand*)
Trochaic cæsuræ. (*a*) a single helpless maiden pass
Bacchius. (*f*) uninjur'd (*see* Ex. 35).
Anapest. (*g*) in this wilde (*see* Ex. 19)
(*a*) surrounding wast.



(Ex. 44). *See page 175.*

(3) From Coleridge's *Lessons in Metrical Feet.*

Trochee.	Trochee trips from long to short.
Spondee.	From long, to long, in solemn sort, Slow Spondee stalks, strong foot, yea *ill able*
Dactyl.	Ever to *come up with* Dactyl tri*syllable.*
Iamb.	Iambics march from short to long.
Anapest.	With a leap and a bound the swift anapests throng.
Amphibrach.	*One sylla*ble long, with *one short at* each side *Amphibrach*ys hastes with *a stately* stride.
Amphimacer.	First and last *being long,* middle short, *Amphimacer* Strike his thun*dering hoofs* like a proud *high-bred racer.*

(4) The bacchius :—

Adieu love, adieu love, untrue love,
Your mind is light, soon lost *for new love.*

(5) The dactyl (*a*) : the choriamb (*b*) : the epitrite (*c*) : the ditrochee spondaised (*e*) : the antibacchius (*f*) : the bacchius (*g*) : the amphibrach (*h*) : the iamb (*i*) : the trochee (*j*) :—

(*a*) Come to me, Come to me, Come to me,	(*c*) grief, for ever ; tears, day and night ; plaint, ah, helpless ;
(*e*) Just grief, heart tears,	(*f*) plaint worthy.
(*a*) Go from me, Go from me, Go from me,	(*c*) dread to die now ; care to live more ; joys all on earth ;
(*j*) Sidney, (*h*) O Sidney,	(*i*) is dead.
(*b*) Sidney, the hope Sidney, the flower Sidney, the spirit Sidney is dead,	(*g*) of land strange ; (*h*) of England ; heroic ; (*i*) is dead.

The above piece of elaborate prosody is from one of the "funerall Songs of that honorable Gent. Syr Phillip Sidney, knight," as set for singing by William Byrd.

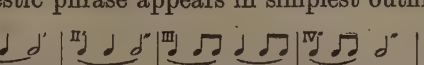
CHAPTER XXII

RHYTHM OF VERSE (*c*)—DACTYL AND ANAPEST

THE bulk of good English verse is iambic or trochaic; anapestic and dactylar pieces being either slight or rare. But we still require to study the latter, first because anapestic and dactylar pulses occur in iambic and trochaic verse, and secondly because it is impossible to speak of rhythms of music without using the terms.

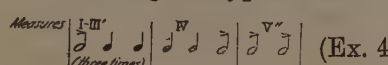
I

The anapestic rhythm (Exs. 13, 15, and 20) is one of the foundational movements of music, despite the circumstance that the anapest itself is little more in music than a ditrochee catalectic. It characterises clause, measure, pulse, and pulse-division. In particular, it is the power which shapes the normal classical phrase of four measures, giving a cæsura after the first measure, a cæsura after the second, but not one after the third. This four-measure anapestic phrase appears in simplest outline as :—



(Ex. 45).

The dactylar rhythm (Ex. 14 and Ex. 16) appears less frequently in music, and serves relatively a minor office (as in the smaller sections of Ex. 45). It alternates with the amphibrach (Ex. 22 and Ex. 21), and with the falling-anapest (Ex. 20) and the spondee (Ex. 7). The following is a typical dactylar phrase :—



(Ex. 46).

I remarked above that anapestic rhythm is one of the foundational movements and forms in music, *despite* the circumstance that it is as a ditrochee catalectic. I wish now to impress this matter on the mind, as being of widest and deepest significance, and to substitute *because of* for *despite*. Lightness of touch, mental and physical; brilliance of concept and of execution; energy,

and emotional power; animation, fancy, grace, and humour; economy of labour in producing music and in listening to it; scope for contrast—these, and all other attributes and qualities of the art of the player, as of the art of music in general, rest upon the idea that the normal four-pulse, or four-measure, phrase is as a ditrochee catalectic, *with full quantity provided in the time*, the cadential climax being either in the first or third measure of the phrase, and what follows that climax being a spontaneous (or, rather, naturally responsive) occupation of the quantity, free for *rubato* hastening or retarding according to mood and condition. In reading verse, we usually give as empty time the catalectic spaces; which is one reason why these are provided in narrative verse of alternate lines of four and three pulses :—

(Ex. 47.)

1	2	3	4	1	2	3	4
I cannot eat		but little	meat,	my	stomach	is not	good
But sure I think		that I can	drink	with	him that	wears a	hood

(*See Ex. 57.*)

There is a profound reason—a reason at once objective and psychological, underlying the conception of the blank verse form as a trimeter catalectic (see page 134).

With this grand rule fixed in mind—that the normal four-pulse or four-measure phrase is as a rising or falling catalectic ditrochee in respect of generative energy and achieved poise, departures from the normal (as phrases of two, three, five, seven, nine, ten, eleven, and so forth, pulses or measures) take on not only an individual intelligibility, but the vital and interesting attributes of art—variety and contrast.

II

Anapestic pulses in poetry are varied.

(1) A foot will acquire the first short following. Its material is then two shorts, a long, and another short. This figure is the "third pæon." What follows the pæon must be either an iamb or an amphibrach (Ex. 48) :—

I am monarch of all I survey.

(2) The initial pulse, or any pulse, may be iambic, but often the iamb is sufficiently weighty in its short for the figure to be spondaised :—

My right there is none to dispute,
From the centre all round to the sea,
I am lord of the fowl and the brute.

(3) The pulse may acquire the quantity of the two shorts following. What follows in the next measure will probably be the choriamb :—

O solitude! where are the charms?

The word "solitude" being a falling-anapest, we adjust the quantities thus :—

(Ex. 49).

(4) The first short of the anapest may be anacrusic to the second short, if that second short is weighty enough to be spondaised with the long of the figure :—

3 4 1–2 3–4 1–2 3 4 1–2
I am out *of hu--man-ity's* reach
II I II I II I

The time of the anacrusis is taken from the preceding long.

(5) The final anapest in the line may have the feminine extension. The first of the next line may be either an iamb or a full anapest :—

On the brink of the night *and the morning*
*My cours*ers are wont to respire.
But the Earth has just whisp*ered a warning*
That their flight must be swifter than fire.
They shall drink the hot speed of desire.

(Ex. 50).

Studies in anapestic and amphimacer verse.

(1) Matthew Arnold : *A Modern Sappho.*

They are gone : all is still : foolish heart, dost thou quiver ?
Nothing moves on the lawn but the quick lilac shade.
Far up gleams the house, and beneath flows the river.
Here lean, my head, on this cool balustrade.

(2) Shelley : various songs in *Prometheus Unbound,* as :—

(*a*) To the deep, to the deep,
Down, down !
Through the shade of sleep,*

* 3 4 1–2–3 4 1–2
Through the shade of sleep
II I II I

Through the cloudy strife
Of Death and of Life . . .
While the sound whirls round,
Down, down !
As the fawn draws the hound,
As the lightning the vapour,
As a weak moth the taper ;
Death, despair ; love, sorrow ;
Time both ; to-day, to-morrow. . . .

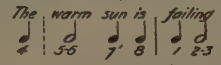
(3) Browning : *Summum Bonum.*

All the breath and the bloom of the year in the bag of one bee :
All the wonder and wealth of the mine in the heart of one gem :
In the core of one pearl all the shade and the shine of the sea :

And now the amphimacers :—

Breath and bloom, shade and shine, wonder, wealth, and (how far above them)
Truth that's brighter than gem,
Trust that's purer than pearl,—
Brightest truth, purest trust in the universe—all were for me
In the kiss of one girl.

(4) Shelley's *Autumn : a Dirge* contains the bacchius and the amphibrach. In quantitative reading, we adjust the measures thus :



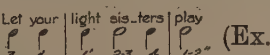
(Ex. 51).

The warm sun is failing,
the bleak wind is wailing,
The bare boughs are sighing,
the pale flowers are dying,
And the year
On the earth her death-bed
in a shroud of leaves dead
is lying.

Come months, come a-way
From No-vember to May,
In your saddest ar-ray ;
Follow the bier
Of the dead cold year,
And like dim shadows watch
by her se- -pul-chre

The last line of this stanza seems at first glance a falling away from the rest. But if we make the italicised words into amphimacers, and the last two syllables into a rich spondee, we find that the "picture" of the idea, with its mystery and remoteness, enters both words and movement. We may convert the last line into pyrrhic and molossus, as on page 151.

In the second stanza comes the line, "Let your light sisters play." The measures here are anapestic. But a cæsura after "light" is not good, because it sets the word up as a substantive, and we expect some such sequel as "so shine before men." The phrase "sisters play" is to be given as an amphimacer, the extra time of the first long ("sis-") being taken from the time of the word "light." The antithetical importance of this word is rendered by metrical stress :—



(Ex. 52).

Return to study (2) :—

. . . Of Death and of Life ;
Through the veil and the bar (of)
things *which seem* and are
3–4 1 2–3 4 1–2
II I II I

III

Dactylar movement in poetry, cadences freely into anapestic and various modifications of anapestic. The lines are frequently catalectic, closing with a trochee ; and the elided short may or may not pass in anacrusis to the next line. Often the lines are brachycatalectic, the final foot losing both shorts ; in such cases the next line may take one or two shorts in anacrusis, or it may begin with the normal long, the two shorts being lost entirely.

One of the loveliest poems in dactyls is Hood's *The Bridge of Sighs*. I quote (but not for quantitative reading) a representative passage, recommending study of the whole work.

Touch her not scornfully ;
Think of her mournfully,
Gently and humanly ;
Not of the stains of her,
All that re- -mains of her
Now is pure womanly.
Make no deep scrutiny

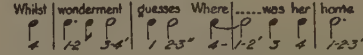
Into her mutiny
Rash and un- -dutiful :
Past all dis- -honour,
Death has left on her
Only the beautiful.

Loop up her tresses
Es-caped from the comb,
Her fair auburn tresses ;
Whilst wonderment guesses
Where was her home ?

The bleak wind of March
Made her tremble and shiver ;
But not the dark arch,
Or the black flowing river :

Mad from life's history,
Glad to death's mystery
Swift to be hurl'd
Anywhere, anywhere
Out of the world.

These lines might, after all, be read to quantity, and still have beauty, if trochees are properly phrased, falling-anapest used for dactyl as sense and feeling suggest, and the principle of syncopation allowed to operate, e.g. :—



(Ex. 53).

The strongest form of dactylar or anapestic poetry in English, is that where the line seems to begin dactylic and end anapestic. This is variously described as anapestic with the shorts of the first measure elided, or dactylic with the shorts of the last measure elided. Actually it is a phrase compounded of (1) a choriamb in the first measure and (2) anapests in the rest. The anapests are often of amphimacer quantity. Browning's *Master Hugues of Saxe-Gotha* is a brilliant example of the form (see page 167) :—

(1) *Hist, but a word,* (2) *fair and soft !*
Forth and be judged, Master Hugues,
Answer the question I've put you full oft ;
What do you mean by your mountainous fugues ?
See, we're alone in the loft.

The speaker is the organist, who has just played a work by the composer Hugues, who is "dead though and done with, this many a year." The "colloquy" passes into a curious description of the fugue style of musical composition :—

First you deliver your phrase
—Nothing propound, that I see,
Fit in itself for much blame or much praise—
Answered no less, where no answer needs be :
Off go the two on their ways.

Straight must a Third interpose,
Volunteer needlessly help ;
In strikes a Fourth, a Fifth thrusts in his nose,
So the cry's open, the kennel's a-yelp,
Argument's hot to the close.

One dissertates, he is candid ;
Two must discept,—has distinguished ;
Three helps the couple, if ever yet man did ;
Four protests ; Five makes a dart at the thing wished ;
Back to One goes the case bandied.

One says his say with a difference ;
More of expounding, explaining !
All now is wrangle, abuse, and vociferance ;
Now there's a truce, all's subdued, self-restraining :
Five, though, stands out all the stiffer hence.

One is incisive, corrosive ;
Two retorts, nettled, curt, crepitant ;
Three makes rejoinder, expansive, explosive ;
Four overbears them all, strident and strepitant ;
Five . . . O Danaïdes, O Sieve !*

* This rather obscure allusion is to the story of the daughters of Danaus. The Danaïdes had committed the crime of killing their husbands on the night of marriage. For this they were condemned to the hopeless task of pouring water into a vessel with perforated bottom. The humorous conclusion of the stanza is usually looked on, first as a clever bit of rhyming, and secondly as an intimation of the futility of scientific music. But there is, I imagine, something more subtle. I think there is the consideration that, as the end and consummation of union between art and artist is production of beauty and simplicity, the composer who destroys the union by turning his powers to complexly intellectual ends, shall be forced in punishment to the hopeless task of trying to pour the spirit of music into forms which cannot in nature contain it. (It should scarcely be necessary to remark that Browning is at game in this poem : fugue may be as lovely as song, and Browning was a genuine admirer of all music—though he seems rather to question Bach, even if he names him "glorious Bach.")

Now, they ply axes and crowbars ;
  Now, they prick pins at a tissue
Fine as a skein of the casuist Escobar's
  Worked on the bone of a lie. To what issue ?
Where is our gain at the Two-bars ?

Est fuga, volvitur rota.
  On we drift : where looms the dim port ?
One, Two, Three, Four, Five, contribute their quota ;
  Something is gained, if one caught but the import—
  Show it us, Hugues of Saxe-Gotha !

The rest of the piece is a deep touch of philosophy ; and the end is a curious suggestion that there is no answer to the question, death running us off before we achieve it.

IV

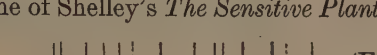
Anapestic poetry is difficult because of its apparent tendency to commonplace. Even when we have removed sing-song, this apparent tendency remains ; and not only because the movement is associated with the Tom Moore type of song-text, the weaker poetry of Byron, satire, and light verse generally, but also because there seems a certain obviousness in the thought and expression.

Now in the more serious work of great poets, such qualities as commonplace and obviousness do not exist, though it is only by special observation that we may convince ourselves of the fact. Already in this section of study we have discovered how to dignify anapestic verse by varying the quantities of syllables, giving three counts to an iamb, five to a pæon, and so forth, and bringing in massive spondees and light dotted-note movement as occasion serves ; also we have probably discovered how to modify the effect of a close sprinkling of consonants by means of rich tonal utterance in those that are voiced. What we have to do now, is to see how the apparent tendency to commonplace can be removed.

This immediate matter relates only to poetry, but reacts upon music ; and the more delicate here the perception we have of the matter, the more delicate will become our ultimate manipulation of the Tempo-lever. The amphibrach (Ex. 22 and Ex. 26, also Ex. 37, at *has boldness*), and the ordinary waltz accompaniment, are likely to appear commonplace and obvious, in slow music as

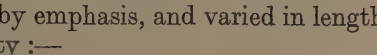
well as fast; yet if these cadences are actually commonplace in our performance of music made by a master, it will be proved that the defect is in ourselves.

Read to four-count quantity, and considered in the abstract, the opening line of Shelley's *The Sensitive Plant* is commonplace:



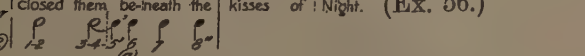
(Ex. 54).

But modified by emphasis, and varied in length of pulse, the line assumes beauty:—



(Ex. 55).

I know few forms of æsthetic joy more pure and continuous than that which comes of the silent reading in terms of quantity of a poem of this character. The joy is as great as what I have of the silent reading of music—it is, indeed, joy of the same character, owing to the veiled intellectuality (in the case of this poem) of the poet's thought and object, the richness of his language, and the music-like nature of his form and progression. Coleridge remarks that "musical notes are required to explain (the emphases and quantities) of Massenger" and similar poets; and I am of opinion that only the musician may be entirely appercipient as regards the subtle beauty of poetry which, as this of Shelley's, creates effects by suggestion rather than statement, and moves in the abstract way of music, by power of pure rhythm rather than of definiteness of idea. I would suggest *The Sensitive Plant* as material for final synthetic study in rhythmised reading, were it not that finer material for voice and mind lies in Milton and Shakespeare.



(Ex. 56.)

V

Old ecclesiastical melody, as sung congregationally to-day, is metricised (i.e. barred), but the pulse is kept elastic. Thus the pulse is permitted to break itself into two, or three, divisions, and we may be allowed to feel that the pulse of three divisions is half as long again as the pulse of two (see page 203).

If you turn to the following pieces in *Hymns Ancient and Modern*, and read the texts quantitatively, accepting hints from the barring of the melodies, you develop several ideas as to how our present quantitative reading may be eased of stiffness, and touched by the living spirit of rhythm :—

Iambic.

No. 96	*Vexilla Regis.*	"The Royal Banners forward go."
,, 311	*O Salutaris.*	"The Heavenly Word proceeding forth."
,, 177	*Jesu, dulcis memoria.*	"Jesu, the very thought is sweet."
,, 509	. . . .	"Be near us, Holy Trinity" (this hymn and tune have some exceptionally fine instances of trochaic cæsuræ).

Trochaic.

No. 396	*Urbs beata.*	"Blessed city, heavenly Salem."
,, 309	*Pange Lingua.*	"Now, my tongue, the mystery telling."

The student may be interested to measure his prosodical knowledge against the following piece of madrigal text :—

O sweet grief, O sweet sighs, O sweet disdaining,
O sweet repulses, sweet wrongs, sweet lamentings,
Words sharply sweet, and sweetly sharp consenting ;
O sweet unkindness, sweet fears, sweet complaining.
Grieve then no more, my soul, those deep groans straining ;
Your bitter anguish now shall have relenting,
And sharp disdains receive their full contenting.

CHAPTER XXIII

MUSICAL VALUES AND RHYTHM OF EMPHASIS

It is time to ease ourselves of the labour of uttering to quantity the material of verbal pulses and measures, and to let emphasis govern. This will put us in the way of feeling and Nature; and Nature will carry on the work, for the reason that rhythm of emphasis is intrinsic in the substance of modern poetry.

Also it is time to turn our poetic rhythms more completely to musical purpose, which we shall effect by noticing their musical values, with for result some definite intellectual grasp of the more regular and frequent musical rhythms.

But we shall not ignore quantity. At all times observation of quantity remains necessary in preliminary study of intricate verse, just as observation of metre in first study of elaborate music. Quantity and metre, indeed (the fact must never be lost sight of), are the sole means of adjusting variation to the normal; and since the force and beauty of a variation are not perceived except in relation to the normal, it follows that quantity in verse, and metre in music, become a sort of magic wand, at a touch of which are revealed more refined significances and more intense vitalities than otherwise would be apparent. Yet it is only when the restriction of quantity and metre is removed, that such force and beauty have character.

On several occasions already, we have had to yield to emphasis, and have discovered thereby a number of characteristic rhythmical figures. Yielding entirely to meaning and emphasis, we shall discover many more, and without losing scientific grasp of fundamental principles. Plain quantitative reading will not at all serve in the examples to follow: it is impossible to fit sense and convenience of utterance into such lines as these of Pope, without very free modification of the normal iambic quantity:—

> One tragic sentence, if I dare deride,
> *Which Betterton's grave action dignify'd,*
> *Or well-mouth'd Booth with emphasis proclaims.*

I

Here are a few of the steps we take, in yielding quantity to emphasis, and in arriving at the possible musical value of a verbal phrase :—

(1) Each stressed syllable has two counts, and each unstressed syllable one count : this is the simple rule of quantity.

(2) The order of quantity is inverted in certain figures, the stressed syllable having one count and the unstressed two : this is the preliminary observance of natural speech and expressive pause, the lengthening of the weak syllable resulting in a sort of empty time and cæsura.

(3) Dotted note movement prevails as comfortable for utterance or advisable for sense.

(4) Pulses merge into thought-group measures, achieving rhythmical cadence.

(5) Catalectic measures may take the full number of counts proper to the metrical pulse, as in hymn-tunes ; and

(6) hyper-catalectic measures (that is, measures with additional syllables, as the iamb extended so as to have feminine cadence, or measures which have two initial shorts in place of the normal one), compress the added syllables into the space metrically proper to the measure (see Ex. 37) ; or else they take an extra pulse, but in this case without altering the function of the measure—in effect simply expanding the pulse.

(7) The quantity of long and short is equalised, the trochee and iamb having two or four counts, and the anapest, amphibrach, and dactyl three (see Ex. 37). This is particularly interesting in verse made of intermixture of two-syllable and three-syllable pulses.

(8) All measures are adjusted to a regular musical movement of counts that are grouped in fours and eights (or, in triple-time in sixes and twelves) ; and, while the important syllables are placed on the strong counts, the intermediate syllables are allowed to fit themselves to the natural movement of musical figures.

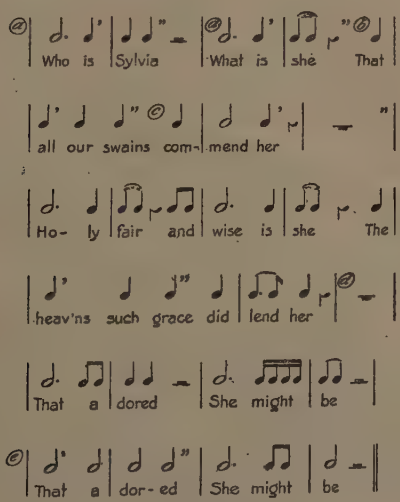
(9) Rests (i.e. empty times) and pauses, the former metrical, appear according to what is convenient for speech or understanding.

(10) Syllables of weight and significance are allowed to appropriate quantity from the sequel.

It is good study to take a song or hymn ; and after variously analysing the text to quantity, emphasis, and meaning, to think through the text in the rhythm and phraseology of the composer, retaining still a recollection of the plain metrical characteristics. Such study shows how and why a composer modifies poetic rhythm. It also shows at times where he has modified it unnecessarily, and, perhaps, made mistakes.

I illustrate this recommendation by giving the outline of Schubert's setting of the song from *Two Gentlemen of Verona*. The poem is trochaic, the lines alternately four-pulse and three-pulse. The three-pulse lines take an initial anacrusis (page 140) and so have for first measure a diiamb (*That all our swains*) ; their second measure being an amphibrach (*commend her*) :—

Who is Sylvia ? What is she
That all our swains com-mend her ?
Holy, fair, and wise is she.
The heavens such grace did lend her
That she might ad-mired be.



(Ex. 57).

It is a custom in setting the trochee of a catalectic measure (*-mend her*), to " spondaise " the syllables, so as to touch each of

the two pulses of the measure. The same principle obtains in setting iambic verses where the final foot is amphibrachic, thereby converting the amphibrach into a bacchius ; e.g. :—

	I		II		I		II
6	1–2	3	4–5	6	1–2–3		4–5–6
It's	oh,	to	be	*a*	*wild*		*wind*
	When	my	la-	dy's	in	the	sun
	1–2	3	4–5	6	1–2	3	4–5–

Schubert's setting of the Shakespeare song runs :—

(*a*) Ditrochee in quadruple-time, the second pulse our falling-iamb (Ex. 24).

(*b*) Diiamb in quadruple-time, each note of equal length.

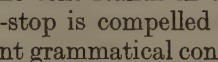
(*c*) The amphibrach, treated as described, and so brought into the rhythm of the " bacchius " (short-long-long).

The empty bar represents the catalectic portion of this line ; it is filled in the accompaniment by an echo of the voice-melody to the syllables *-mend her*, which is rather funny in the English version.

(*d*) This empty bar, which again spaces out the catalectic, is an error, because it compels a pause where no pause is grammatically possible. As the text stands in the cadency of the music, something of a full-stop is compelled at the end of the fourth line, and a consequent grammatical connection is created between the third and fourth lines, whereas the third line closes a sentence and answers the second question of the stanza.

(*e*) Ditrochee, the notes of equal length.

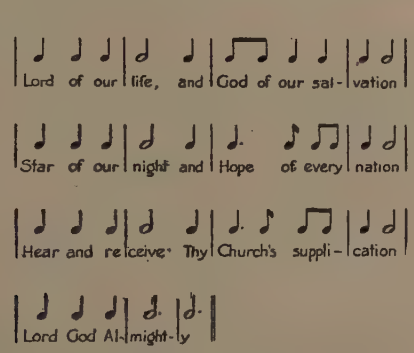
Several pulses of this Schubert song show how music has notes that are decorative, but not rhythmical (page 127).

The bass of the accompaniment has a ditrochee derived from the amphibrach shown in Ex. 21.  (Ex. 58).

Such a figure as this is used in order to carry the music along, the decorative treatment of count 4 compelling an immediate continuance, and so giving the count the character of an anacrusis. The principle is active in the Chopin mazurka, the Beethoven *scherzo*, and all forms where the last count of a measure is stressed or made prominent by decoration. Sometimes, however, such a figure is " integral "—that is to say, all its notes are phrased within the quantity of the measure ; it is then

the reverse of easy to create in mind and perform at the player-piano.*

The player-pianist should be constantly on the alert for vulgarised rhythm, and still more constantly be careful himself not to vulgarise rhythm. The amphibrach (Ex. 21 and Ex. 26) is made commonplace in Verdi's opera *Aïda;* and there is not a pulse in the following hymn-tune but has some element of vulgarity in it (the metre is trochaic, with choriambic initial measures)—


Lord of our life, and God of our sal- vation
Star of our night and Hope of every nation
Hear and re ceive Thy Church's suppli- cation
Lord God Al- might- ty

(Ex. 60 *a*).

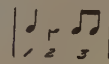
II

It is more or less natural to utter iambs and anapests in strict quantity; because their anacruses lift us into the place of accent, and justify a pause.

But trochees and dactyls are self-generative. Their strong point is their first particle; and it is not, therefore, natural to utter these two rhythms in strict quantity. It is expedient, and indeed necessary, in reading English verse, to make the trochee a two-count figure, and the dactyl a three-count; from which arises a clue to the character of much musical phraseology.

Iamb and anapest we also utter as two- and three-count figures respectively. The following hymn-tunes from Chapter VIII serve to remind the student of the effect of duple-time iambs and trochees :—

* See Beethoven: *Sonata in A major, Op. 2, No. 2*—the last movement. The middle section of this finale is an example of the rhythm of Ex. 58 where the measure is thus integral. And see Grieg: *Anitra's Dance, Op. 46, No. 3,* which has this figure in triple-time (Ex. 59).

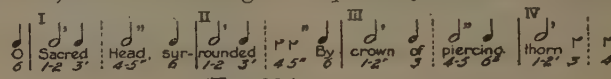


Trochee.	Iamb.
Art thou weary.	*All hail the power.*
Christ is risen.	*O sacred head.*
Weary men that still.	

The tune *Maidstone* (*Pleasant are Thy courts above*) shows the trochee as a three-count pulse, and the tunes *Martyrdom* (*As pants the hart*) and *Angelus* (*At even, ere the sun was set*) show the iamb as the same.

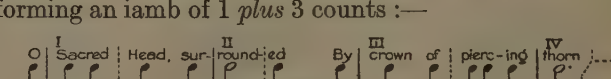
We frequently find it expedient to dwell expressively on the second syllable of the two-count trochee. When this dwelling is fixed by quantity, the trochee becomes a three-count figure again, but disposed as the falling-iamb (Ex. 23 and Ex. 25).

The opening line of the *Passion Chorale* shows how iambic catalectic measures adjust themselves in quadruple-time. Set out in triple-time, and maintaining strict quantity, the line appears as



(Ex. 60 *b*).

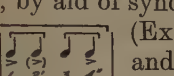
Here the catalectic pulse-divisions are empty. Set out in quadruple-time, the amphibrach (*surrounded*) takes an entire measure, and the final iamb (*-ing thorn*) extends its long through three counts, forming an iamb of 1 *plus* 3 counts :—



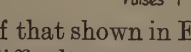
(Ex 60 *c*.)

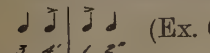
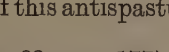
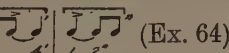
This illustration of musical value brings forward a detail of expression of importance in the art of musical performance. The detail lies in the amphibrach of Ex. 60 *c* ("surrounded"). When a choir is performing a cadence of this character, the singers generally vulgarise it by stressing count 3 (the syllable *-ed*). This they do because they have to pronounce the syllable and then take breath ; the dual effort is more easily made if the pulse-division is treated as a stressed point. Instrumentalists are less likely to make the same mistake ; but if we player-pianists touch the pedals on count 3 of the amphibrach, or do not control the power, we imitate the chorus. The process by which the nature of this count 3 is realised, is as follows : perceive the nature of count 3 as it exists in the triple-time version (Ex. 60 *b*), and convey the same "touch" to the count as it exists in the quadruple-time version (Ex. 60 *c*).

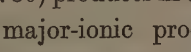
III

The choriamb (Ex. 31), passes to triple-time in the manner shown in Ex. 39 and Ex. 60 *a*. By process of simple syncopation of accent, it can pass to triple-time and still remain true in quantity. This syncopated form of choriamb can be made out of Ex. 31 by setting to the four notes such a phrase as *Lòrd of our lîfe.* The choriamb passes rather curiously into quadruple-time also, by aid of syncopation by accent. The figure that results is 

(Ex. 61). This is an important musical rhythm, and one that generally confuses our pedalling. It is constantly brought into Elizabethan music by our conventional barring in four-time. The problem is, of course, how to deliver two accentual beats and strokes in such close proximity as counts 4 and 1 ; also how not to disturb the sense of falling-cadence over counts 1–2 and the sense of (syncopated) rising-cadence over counts 3–4. The effect can perhaps be imagined by practising a counting in 1–2, 3–1, 1–2, 3–1, 1.

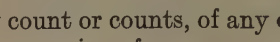
The antispastus (Ex. 33) which is as the verbal phrase *a trìm dàncing'* will in triple-time be as 

(Ex. 62). ; this motive is the reverse of that shown in Ex. 25. The motive in Ex. 62 explains another difficult syncopation of quadruple-time :—  (Ex. 63 *a*), the nature of which is to be clearly seen when the motive is associated with the phrase *a trìm dàncing.* The choriambic companion of this antispastus is  (Ex. 63, *b*), —*dàncing so trìm* (see Ex. 82, page 177). In Beethoven, Schubert, Liszt, and Brahms, are versions of these figures with dotted-note movement, e.g.,  (Ex. 64). All rhythmical motives of this character the player-pianist practises in slow time, and with great mental concentration. In full performance, he employs vigorous *rubato* and pronounced cæsuræ. His *rubato* brings the four-time motives into approximation with their triple-time originals.

The minor-ionic (Ex. 30) produces in triple-time 

(Ex. 65). And the major-ionic produces in triple-time the rhythm of

(Ex. 66). These are ditrochees.

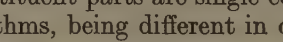
Any of these rhythms of syncopation may be influenced by the power of emphatic contraction. The major-ionic, for example growing out of Ex. 66, will become as  (Ex. 67).

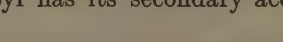
And, again, any count or counts, of any of these rhythms, may be left empty in a succession of measures, especially in the accompaniments.

The art of playing such variations of the normal 1–2–3' 4–5–6" of triple-time, depends on (*a*) the accentuating of the long notes, and (*b*) the light, but firm, touching of the short ones. Studies exemplifying the rhythms appear in later chapters. In the meantime, the student may discover for himself how the foregoing illustrations (Ex. 61 to Ex. 67) can be applied to possible musical values of measures in passages previously quoted from Browning, Bridges, Milton, and Shakespeare.

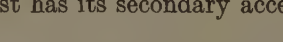
IV

With the dactyl (Ex. 14) and the falling anapest (Ex. 20) brought into notes of equal quantity, two rhythms are produced of which the constituent parts are single-count notes.

These two rhythms, being different in origin, are different in stress. The dactyl has its secondary accent on count 2, and its first note is the equivalent of a "long":  (Ex. 68).

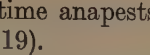
The falling-anapest has its secondary accent on count 3, and it is this count which is now equivalent of a "long":  (Ex. 69). The dactyl as Ex. 68 provides the simple waltz-accompaniment; the falling-anapest as Ex. 69 appears in Chopin mazurka and Beethoven *scherzo*. Ex. 68 is, in stress, the antibacchius.

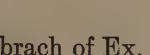
The count which, in these and other triple-time figures, is the equivalent of a "long" in quadruple-time, may frequently take a *tenuto;* and this *rubato* may be so pronounced as to bring the note back to approximately the two-count quantity of the quadruple form. This is one of the few scientific rules attending upon *tempo rubato*.

The rising-anapest, under the conditions now being outlined is as  (Ex. 70). (See Ex. 42 and Ex. 43.) These

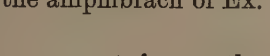
various triple-time anapests approximate by *rubato* to the amphimacer (Ex. 19).

The amphibrach of Ex. 22 appears as (Ex. 71 *a*);

and the amphibrach of Ex. 21 appears as  (Ex. 71 *b*).

The anapest frequently comes as (Ex. 72). The dactyl sometimes comes as  (Ex. 73), but only in steady or humorous music.

The following is a typical Schubertian passage :—



(Ex. 74).

There are other triple-time rhythms which derive from the various pæons.

V

The above generalisations may be made to apply to the rhythmical reading of all modern verse of strong cadential character. I suggest in the next chapter how to apply them to blank verse of Milton and Shakespeare ; the unrhymed iambic pentameter of these poets, affording best material for the musician's study of cadenced movement. At the same time I draw attention still further to some of the composite measures we have noticed in passing.

Simple music has a sort of cadential assonance, and an order of phraseological parallelism, which make it akin to simple rhymed poetry of anapestic or dactylar movement. Well-developed music, with its varied pulses and measures, extended phrases, subtle accentuations and pauses, constantly altering cadences, and frequent enjambment of clause, is akin to blank verse and—though but rarely, and chiefly when of rhapsodical nature—to emotional and elaborate prose.

Blank verse is unique for flexibility of pulse and measure. It depends on thought-cadence, mood, and dramatic situation or epic elevation. Ability to read it well is an indication of considerable rhythmical intelligence and of sensitiveness to the agreement of feeling and expression. " Our blank verse," said Addison, " where there is no rhyme to support the expression, is extremely difficult to such as are not masters of the (English)

tongue." Coleridge remarks that the " simple feet may suffice for understanding the metres of Shakespeare, for the greater part at least "(these simple feet being the two- and three-syllable pulses, from pyrrhic to bacchius, antibacchius, and molossus) " but Milton cannot be made harmoniously intelligible without the composite feet, the Ionics, Pæons, and Epitrites." In another place he says, " Milton attempted to make the English language obey the logic of passion, as perfectly as the Greek and Latin. Hence the occasional harshness in the construction."

Coleridge in these sentences gives principles that apply with power and exactness to music, and to our present work ; we have to learn to make music harmoniously intelligible, and to perceive that it expresses a logic of passion ; the former by aid of knowledge of rhythm, the latter by apperception of what brings rhythm into being.

In other places, Coleridge, the first entirely wise student of Shakespeare, speaks of " the fineness of Shakespeare's sense of musical period " (this, by the by, of a passage in *Timon of Athens* which in Coleridge's time was printed as prose), and states that " Shakespeare never introduces a catalectic line without intending an equivalent " (to the particle omitted) " in the pauses, or the dwelling emphasis, or the diffused retardation." (See, for instance, Ex. 78, on page 176.)

Music provides for these pauses, dwellings, and retardations, in the setting of poetry for singing ; and it is by the independent study of poetic rhythm on our present lines, and especially by study of vocal music, that we may learn the nature of those attributes of cadenced movement when the piece is not " applied " music, but " absolute " or instrumental.

I round off the quotations made above with a passage Coleridge wrote in 1796, when he was but twenty-four years old ; the passage is rather roughly expressed, being possibly from a private letter or marginal note, but it serves to remind us of our situation when in company with good music : " The reader of Milton must always be on his duty : he is surrounded with sense ; it rises in every line ; every word is to the purpose. There are no lazy intervals ; all has been considered, and demands and merits observation. If this be called obscurity, let it be remembered that it is such an obscurity as is a compliment to the reader ; not that vicious obscurity which proceeds from a muddled head."

CHAPTER XXIV

RHYTHM OF VERSE (*d*)—COMPOSITE PULSES AND MEASURES

I QUOTE in full the chief passages from which I illustrate further the compound rhythms that help one to understand movement in music. The passage from *The Comedy of Errors* is interesting chiefly as an example of primitive blank verse, the feet being simple iambics, and the thought confined to the line.

(1) From *Hamlet*, Act III, scene 1.

. . . I never gave you aught.

My honour'd lord, you know right well you did :
And, with them, words of so sweet breath compos'd
As made the things more rich : their perfume lost,
Take these again : for, to the noble mind,
Rich gifts wax poor, when givers prove unkind.

(2) From *Comedy of Errors*, II, 3.

Ay, ay, Antipholus, look strange and frown ;
Some other mistress hath thy sweet aspècts :
I am not Adriana, nor thy wife.
The time was, once, when thou unurg'd wouldst vow
That never words were music to thine ear,
That never object pleasing in thine eye,
That never touch well welcome to thy hand,
That never meat sweet-savour'd in thy taste,
Unless I spake, or look'd, or touch'd, or carv'd to thee.*
How comes it now, my husband, oh, how comes it,
That thou art thus estranged from thyself ?

(3) From *Hamlet*, I, 3.

Ay, springes to catch woodcocks. I do know
When the blood burns, how prodigal the soul
Lends the tongue vows : these blazes, daughter,
Giving more light than heat, extinct in both,
Even in their promise, as it is a-making,
You must not take for fire.

* This line is given in some editions as, "Unless I spake, look'd, touch'd, or carv'd to thee."

(4) From *Comus*—the opening speech.

Before the starry threshold of Jove's Court
My mansion is, where those immortal shapes
Of bright aëreal Spirits live, insphear'd
In Regions mild of calm and sèrene Air,
Above the smoke and stir of this dim spot,
Which men call Earth, and with low-thoughted care
Confin'd, and pestered in this pin-fold here,
Strive to keep up a frail, and Feverish being
Unmindful of the crown that Virtue gives
After this mortal change, to her true Servants
Amongst the enthron'd gods on Sainted seats.
Yet some there be that by due steps aspire
To lay their just hands on that Golden Key
That opes the Palace of Eternity:
To such my errand is, and but for such,
I would not soil these pure Ambrosial weeds,
With the rank vapours of this Sin-worn mould.

It is my suggestion that we memorise these passages, until the words are "music to our ear," and have become the "Golden Key that opes" the Palace of Eternal Rhythm.

I

The pulse in blank verse is so elastic that it will admit as many as four syllables. The process of adjusting these to the primitive two particles of the pulse, is what most stimulates the rhythmical imagination and quickens the mind to see the beauty of subsidiary rhythms in music. My explanatory remarks in this chapter are mostly based on analysis to strict quantity, and on the principle of changing metres; but always to the idea of the five pulses of the line.

A simple iambic pentameter would be:—

Unless I spake, or look'd, or touch'd, or carv'd . . .

(1) The choriambic measure (Ex. 31) succeeds a pause or cæsura. The following line (to my personal sense) has a choriamb for its first measure (*a*), and a choriamb with iambic sequel (page 147) for its second (*b*):—

(*a*) *Take these' again"*; (*b*) *for, to the noble mind* . . .

The pressure upon the first syllable of *noble*, due to the pulse taking three counts, results in a moment of gravest beauty of accent.

(2) With each syllable of the measure spondaised as to quantity, the diiamb becomes a "dispondee" (*c*) :—

(*c*) *Rich gifts' wax poor*" (*b*) (when givers prove unkind).

Here again the pressure on the point of the three-time pulse (*prove*) results in extreme beauty.

(3) With three syllables of the diiamb (or choriamb, or antispastus) enlarged to the proportion of two counts, the rhythm becomes the "epitrite." There are four forms of the epitrite, as there are four forms of the pæon, numbered according to the position of the short.

Epitritus primus.

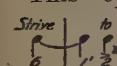
Amongst *the en-thron'd gods* on Sainted seats.

Epitritus secundus.

When the blood burns, (*b*) how prodigal the soul
Lends the tongue vows. . . . (See Ex. 78, page 176.)

Epitritus tertius.

Which men call Earth, and with *low thoughted care*
Strive to keep up a frail and Feverish being . . .

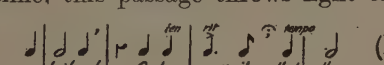
This epitrite passes by syncopation into triple-time as 

(Ex. 75).

Epitritus quartus.

How comes it now, my husband, *O how comes it* (That . . .)

When composers repeat a phrase immediately, they usually want a different treatment of the notes at the second appearance. And when Shakespeare repeats words in a sentence, it is generally for some emotional or intellectual reason that compels a fresh accentuation. By reading the second measure of this line in the epitrite, we distinguish between the first *how* and the second, each of which is metrically weak ; and we bring beauty of emphasis on the second *comes* by reason of the pulse at that point being the place where the three-count division is resumed. (This particular pulse is a four-count pulse, because of its extra syllable (*it*) ; but that circumstance only enhances the effect of the extra weight brought into the pulse.)

Expressed in triple-time, this passage throws light on a frequent musical nuance : 

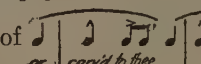
(Ex. 76).

(4) The amphibrach (Ex. 22), with its last syllable long, produces the "bacchius" (See Ex. 56, at *the kisses*).

> Confin'd *and pester'd* in this pinfold here,
> *Unmindful* of the crown . . .

(5) Two syllables added after the long of the iamb, produce the "second pæon" which is an iamb *plus* pyrrhic (or a one-count anacrusis *plus* dactyl), *or carved to thee.*

We naturally stress *thee* in this phrase, converting the line to one of six pulses. But the phrase *carved to thee* is pure dactyl (Ex. 14). It was an old custom to honour a guest by carving *to* him, as to-day we honour a man by drinking *to* him. The song makes us say "Drink *to* me' only' with thine eyes' . . ." (see page 152, Study No. 5, and refer to page 142).

A passage like this from *Comedy of Errors* has the musical value, in plainest triple-time setting, of 

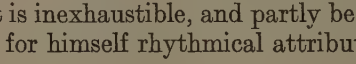
(Ex. 77).

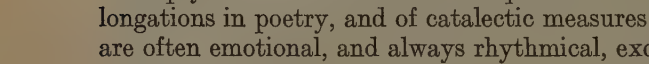
Such cæsural phraseology occurs in instrumental music; it is not easy to bring in the cæsura after the second quaver of count 2. The effect of this cadency is rather intoxicating.

I do not follow this detail of our subject further, partly for the reason that it is inexhaustible, and partly because it is better for each to trace for himself rhythmical attributes of poetry.

II

Empty times in music are the equivalent of pauses and prolongations in poetry, and of catalectic measures and feet. They are often emotional, and always rhythmical, except when extra-metrical.

There is an empty pulse in the third line of the extract from the speech of Polonius given on page 173. This line might appear in music thus: 

(Ex. 78). Such a passage as the following is frequent in chordal music 

(Ex. 79). (the words are from *Macbeth*, Act III, scene 4).

The lines from Pope quoted on page 163 might have the musical values of

(Ex. 80).

An interesting companion to these iambics of Pope, is the following, which comes from George Herbert's *Temple* :—

The late past frosts tributes of pleasure bring.

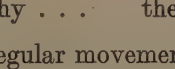
This is an iambic line, of five pulses. Read in plain, normal iambs, however, it is not only false in the accentuation of a word (*tributes*), but ugly in tonal effect. I leave it for the student to spread out in musical notation, but offer the help of an analysis :

(*a*) Epitrite *The late past frosts.*
(*b*) Dactyl *tributes of.*
(*c*) Choriambus *pleasure bring* (with count 4 empty. See Ex. 83.)

Intermixture of (*a*) anapests and (*b*) diiambs, as in

3 4 1—2" *3 1-2' 3 1-2"*
(*a*) Ye hear how . . . (*b*) the tales are told,
Ye know why . . . the forms are fair

when compressed to regular movement in quadruple-time, *without empty times*, results in phrasing which Bach requires constantly, also Beethoven, Schubert, and sometimes Brahms, and of course all composers to one degree or another :

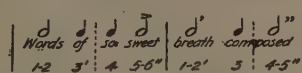


(Ex. 81.)

III

The student who, having ability to read written music, observes that the composer often binds in unbroken sequence the sounds of measures which are cadentially distinct and integral, preventing the expected cæsuræ, need not consider that a fresh rhythmical power is in operation. Such binding is the *legato*. It represents the poetic principle of enjambment, and intimates objective or emotional continuity.

Chopin frequently enjambs his phrases.



(Ex. 82).

His practice is regular and consistent. In the mazurkas, for example, he slurs one measure into the next when count *6* of the first measure is specially stressed. The effect is variously passionate, voluptuous, or restless. Beethoven en-

jambs less frequently ; he prefers to hit count *6* sharply, and then to take up the following count 1 in *piano ;* and so there is sometimes need for an extra-metrical cæsura between a *forte* count *6* and a *piano* count *1.*

IV

I give a few passages of poetry which afford material in rhythmical study. Some of the passage I set out in rough columns, so that the measure or phrase can be read at a glance.

(1) *Midsummer-Night's Dream*, Act II, scene 1.

(*amphimacers ;* as *falling-anapest*, p. 126).

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,

(*trochees*)

I do wander every where,
Swifter than the moon(e)s sphere ;
And I serve the fairy queen,

(*iambics*)

To dew her orbs up-on the green.
The cowslips tall her pensioners be :

(*trochees*)

In their gold coats spots you see ;
These be rubies, fairy favours,
In those freckles live their savours :

(*iambics*)

I must go seek some dewdrops here
And hang a pearl in every cowslip's ear.

(2) Pope : *Ode for St. Cecilia's Day.**

(*iambics*)

De-scend, ye nine ! descend and sing ;
The breathing instruments in-spire ;
Wake into voice each silent string,
And sweep the sounding lyre !

* There were a dozen "odes for St. Cecilia's Day" written in the half-century around 1700. These were intended for musical setting, and the writers made attempts to imitate the choral movement of Greek poetry. The odes are alike, in sentiment and expression, and packed with the barren *cliché* of the period. The difference between a musical poem by Dryden, Addison, Mr. Thomas Yalden, and Pope, and a musical poem by Browning, expresses the difference between the poetical thought of the Augustan age and the finer aspect of general thought in the later Victorian.

(*trochees*)

In a sadly pleasing strain
Let the warbling lute com-plain

(*anapests*)

Let the loud trumpet sound
Till the roofs all a-round
The shrill echoes re-bound.*
1–2–3' 4 5–6" *2–3' 4–5–6*

(*iambics* with spondaic quantities).

While, in more lengthened notes and slow,
The deep, majestic, solemn organs blow.

(*trochees*)

Hark ! the numbers soft and clear
Gently steal upon the ear ;

(*iambics*)

Now louder, and yet louder rise,
And fill with spreading sounds the skies.

(*amphibrachs*)

Ex-ulting in triumph now swell the bold notes,
In broken air trembling the wild music floats ;

(*iambics*)

Till, by degrees, re-mote and small,
The strains decay, and melt a-way,
. . . in a dying, dying fall.†

* This line is good. The empty space is what comes between an echo and its sound, and the two-count *-re-* is strong.

† Read *rhythm* for *sound*, in the second verse of this passage from Pope.

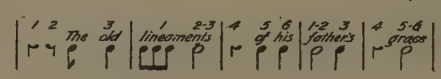
'Tis not enough no harshness gives offence,
The sound must seem an echo to the sense :
Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows ;
But when loud surges lash the sounding shore,
The hoarse, rough verse should like the torrent roar :
When Ajax strives some rock's vast weight to throw
The line too labours, and the words move slow ;
Not so, when swift Camilla scours the plain,
Flies o'er th' unbending corn, and skims along the main.

These lines are as onomatopoetic in rhythm as in sound. They form a counterpart to the Coleridge *Lesson in Metrical Feet* (page 152), in cadence echoing the main attributes of the thought ; whereas the Coleridge lines illustrate,

(3) Spenser: *Shepheard's Calender; Maye.* (There are four pulses to a line in this *Ægloga.*)

Thilke sàme Kidde (às I can wèll devìse)
Was too very foolish and unwise;
For on a tyme, in Sommer season,
The Goat her dame, that had good reason,
Yode forth abroade un-to the greene wood,
To brouze, or play, or what shee thought good:

But, (for she had a motherly care
Of her young sonne, and wit to beware),
She set her youngling be-fore her knee,
That was both fresh and lovely to see,
And full of favour as kidde mought be.
"My sonne" (quoth she and with that gan weepe,
For carefull thoughts in her hart did creepe)
"God bless thee, poore Orphane! as he mought me,
And send thee joy of thy jollitee."
Tho marking him with melting eyes,
A thrilling throbbe from her hart did aryse,
And interrupted all her other speache
With some old sorowe that made a new breache:
Seemed she sawe in the youngling's face
Th' old lineaments of his father's grace.



(Ex. 83).

It may be a propensity peculiar to myself, or at least one that I carry to extreme; but I have a constant desire, in reading iambic verse, to begin as many lines as possible with choriambus. Hence the frequent appearance in the above passage from Spenser of words on the strong beat which, in ordinary reading, might slip back to the rising beat. The choriambising of measures establishes two weak syllables between the initial syllable and the next strong one; and this gives, I find, buoyancy to movement, and provides scope for expressive enlargement of quantity in one or other of the intervening weak syllables. I find also

in metre only, the design of the pulses mentioned. Another example of Pope's artful echoic skill is the couplet—

> A needless Alexandrine ends the song,
> *That, like a wounded snake, drags its slow length along.*

that it removes obviousness and commonplace from certain phrases (as " was *too* very *foolish*," " for *on* a *tyme*," " that *was* both *fresh*," " and with *that* gan *weepe* " " as *he* mought *me*." I find, again, that it strengthens (and indeed creates) detail of tonal beauty ; as in the opening lines of the Spenser, where the harmonic colour is that of deep-voiced consonant *z*, which appears four times in a framework of softer *s*-sound—relieved once by an intermediary *sh*—and which then forms the continuative link into the sequel :—

Thilke *same* Kidde
az I can well de*vize*,
waz too very foo*lish*
and un*wize* :

The colour of assonance is at all times an attribute of good poetry. Sometimes it has taken the place of rhythm and rhyme. Langland tried to establish it afresh after Chaucer, failing in the attempt, but producing a piece of beauty and vitality—*The Vision of Piers Plowman*. Whitman availed himself largely of assonance, in so far as this is a matter of harmonic response, but without admitting the practice when describing his methods ; and also, I believe, without critics observing the characteristic beauty resulting from the practice. So firmly held was Whitman by a particular harmonic colour, that he would break grammar even to retain it. A pure *z*-sound will colour poetry much as the tone of the *cor anglais* colours orchestral music.*

(4) *Piers Plowman*. (The italicised words show the alliteration : a few lines have but two alliterative points.)

I *looked* on my *left* hand, as the *Lady* told me,
And was *ware* of a *woman*, *wonderly* clad,
Her robe, *fur*-edged, the *finest* on earth,
Crowned with a *crown*, the *king* hath no better,
Fairly her *fingers* were *fretted* with rings,
And in the *rings* red *rubies*, as *red* as a furnace,
And *diamonds* of *dearest* price, and *double* sapphires,
Sapphires and beryls, poison to de*stroy*,
Her *rich robe*, of scarlet dye,

* Section 8 of Whitman's *Memories of President Lincoln* is constructed on the *z*-sound.

Her *ribbons*, set with gold, *red* gold, *rare* stones,
Her ar*ray ravished* me, such *riches* saw I never;
I *wondered* who she *was*, whose *wife* she *were*.
What is this *woman*, said I, so *wonderly* clad?
Quoth she, That is *Meed* the *maid*, she oft hath harmed *me*,
She hath slandered my *love*, that is named *Loyalty*,
And be*lied* her to *lords*, that have the *laws* to keep.
Falsehood her *father* is, with *fickle* tongue,
That, *since* he came to earth, never *said sooth*,
And *Meed* is *mannered* after him, as nature will.
Like father, *like* son: and every *good* tree maketh *good* fruits.

(5) Any movement further from strict metre takes us to prose, or to Whitman. This next passage, from *Religio Medici*, has lofty rhythm, but one entirely non-metrical (which rather refutes the idea that only poets can write purest prose, since it is only they who understand how to avoid intrusion of metrical effects).

It is my temper,
and I like it the better,
to affect all harmony;
and sure there is musick
even in the beauty, and the silent note which Cupid strikes,
far sweeter than the sound of an instrument.

For there is a musick where ever there is a harmony, order, or proportion:
and thus far we may maintain the music of the Sphears;
for those well-ordered motions, and regular paces,
though they give no sound unto the ear,
yet to the understanding
they strike a note most full of harmony.

Whosoever is harmonically composed' delights in harmony;
which makes me much distrust the symmetry of those heads which declaim against all Church-Musick.
For my self,
not only from my obedience,
but my particular Genius,
I do embrace it:
For even that vulgar and Tavern-Musick,
which makes one man merry, another mad,
strikes in me a deep fit of devotion, and a profound contemplation of the First Composer.

There is something in it of Divinity more than the ear discovers :
it is an Hieroglyphical and shadowed lesson of the whole World, and
creatures of God ;
such a message to the ear,
as the whole World, well understood,
would afford the understanding.

In brief, it is a *sensible* fit of that harmony
which *intellectually* sounds in the ears of God.

I will not say, with Plato, the soul is an harmony,
but harmonical,
and hath its nearest sympathy unto Musick :
thus some,
whose temper of body agrees,
and humours the constitution of their souls,
are born poets,
though indeed all are naturally inclined to Rhythme.

(6) Whitman : *Proud Music of the Storm.* (There is perhaps no more metre in the following than in the passage from Sir Thomas Browne, but the cadency is that of poetry, not prose.)

Now the great organ sounds,
tremulous,
while underneath

(as the hid footholds of the earth,
on which arising rest
and leaping forth depend
all shapes of beauty,
grace and strength,
all hues we know,
green blades of grass and warbling birds,
children that gambol and play,
the clouds of heaven above),

The strong bass stands,
and its pulsations intermits not,
Bathing,
supporting,
merging all the rest,
maternity of all the rest ;
And with it every instrument in multitudes,
The players playing,
all the world's musicians,

The solemn hymns and masses rousing adoration,
All passionate heart-chants,
sorrowful appeals,
The measureless sweet vocalists of ages.

And for their solvent setting
earth's own diapason of winds and woods and mighty ocean waves,
A new composite orchestra,
binder of years and climes,
ten-fold renewer,
As of the far-back days the poets tell,
the Paradiso,
the straying thence,
the separation long,
but now the wandering done,
the journey done,
the journeyman come home,
and man and art with Nature fused again.

(7) Whitman : *Death's Valley* (Whitman was proud that he had thrown off poetic " tags," and eluded orthodox cadence ; yet many of his loftier poems are as rhythmical, and sometimes as metrically sound, as the blank verse of Shakespeare and Milton. More as a curiosity, I give his *Death's Valley* in blank verse form : the only bad line in my casting is the fourth, the metre of which is trochaic. I have slightly altered the place of the parenthesis. It is not necessary for me to more than mention that the characteristic beauty of Whitman's rhythm is lost when the lines are compressed into classical shape. This poem—the last but two of Whitman's—was written to a picture called *The Valley of the Shadow of Death* by George Inness, the American painter).

Nay, do not dream, designer dark,
Thou hast portray'd or hit thy theme entire :
I, hoverer of late by this dark valley,
By its confines, having glimpses of it,
Here enter lists with thee,
Claiming my right to make a symbol too.

For I have seen many wounded soldiers die
After dread suffering—have seen their lives
Pass off with smiles ; and I have watched the death-hours
Of the old, and seen the infant die ;
The rich, with all his nurses and his doctors ;

And then the poor, in meagreness and poverty.
And I myself for long, O death, have breathed
My every breath
Amìd the nèarness and the sìlent thòught of thèe.

And out of these and thee (not fear of thee,
Nor gloom's ravines nor bleak nor dark,—for I
Do not fear thee, nor celebrate the struggle
Or contortion or hard-tied knot)
I make a scene, a song of the broad blessed light
And perfect air, with meadows, rippling tides,
And trees and flowers and grass, and the low hum
Of living breeze;
And in the midst God's beautiful, eternal
Right hand: thee, holiest minister of Heaven,
Thee, envoy, usherer, guide at last of all,
Rich, florid, loosener of the stricture-knot
Call'd life,—sweet, peaceful,—welcome Death.

(8) And now, after reducing to metre a passage cast originally in thought-cadence, I reverse the process, and loosen into thought-rhythm a passage written in metre; disregarding and obscuring the rhyme.

The passage is section 61 of Browning's *Fifine at the Fair*, where Browning gives one of his characteristic explanations of music, this time in contrast with poetry as a means of expressing elusive thought. I have been guided in my analysis, first by step and sequence of thought, and secondly by the rhythmical accent; perhaps I should not say firstly and secondly, because—as is invariably the case when poetic expression is good—mechanism and matter are one in this passage, and analysis from either position produces the same result.

The metre is iambic, six pulses to a line; and the pulses are phrased into two measures of equal length, as shown by the opening line of the section. I direct special attention to (*a*) the frequent introduction of a thought by the measure compounded of amphibrach and amphimacer (e.g. "Ah Music' wouldst thou help"); (*b*) the constant turning to clear and lengthy iambics the moment thought is well under way; (*c*) the fine climactic effect of the choriambus which marks the conclusions of thought ("*Hardly transpierce* as thou," "Music-like: cover space," "*Let me flap far* and wide," and as I personally feel it to be—

"*Once fairly on* the wing"); and (*d*) the absence of trochaic movement.

(And frank I will respond' as you interrogate.)

Ah, Music, wouldst thou help!
Words struggle with the weight so feebly
Of the False, thick element between
Our soul, the True, and Truth! which,
But that intervene false shows of things,
Were reached as easily
By thought reducible to word,
As now by yearnings
Wrought up with thy fine free force,
Oh Music,
That canst thrid,
Electrically win a passage through—
The lid of earthly sepulchre
Our words may push against,
Hardly transpierce as thou!

Not dissipate, thou deign'st,
So much as tricksily elude
What words attempt to heave away i' the mass,
And let the soul,
Exempt from all that vapoury obstruction, view
Instead of glimmer underneath,
A glory overhead.

Not feebly, like our phrase, against the barrier go
In suspirative swell
The authentic notes I know,
By help whereof,
I would our souls were found without the pale,
Above the dense and dim which breeds the doubt!

But Music, dumb for you,
Withdraws her help from me;
And since to weary words recourse again must be,
At least permit
They rest their burthen here and there
Music-like:
Cover space!

My answer,—need you care
If it exceeds the bounds,
Reply to questioning you never meant should plague?
Once fairly on the wing,
Let me flap far and wide!

CHAPTER XXV

TWO-PULSE MEASURE: QUADRUPLE-TIME

THE normal construction of the musical sentence is :—

SENTENCE	2, 3, 4, or more clauses.
CLAUSE	2 or 3 phrases.
PHRASE	2 measures (counting in *pulses* 1 2, 3 4); or 3 measures (counting in *pulses* 1 2, 3 4, 5 6).
MEASURE	2 pulses (counting in *primary division*, i.e. in *half-pulses*, *1 2*, *3 4*, for quadruple-time).

The molossus-measure (three pulses) is "irregular" in a piece constructed of the spondee-measure (two pulses).

Ternary-form is the musical architecture which groups sentences into three sections :—

(*a*) FIRST SECTION	1, 2, 3, or more, sentences.
(*b*) SECOND SECTION	1, 2, 3, or more, sentences.
(*c*) THIRD SECTION	usually a recapitulation of FIRST SECTION.

(*a*) is part 1 of the piece; it is, in classical forms, played through twice; (*b*) and (*c*) form Part 2 of the piece; Part 2 is played through twice in the simpler types of instrumental composition.

The normal "minuet and trio" ("*scherzo* and trio," etc.) has three large sections: (1) in ternary-form, as above; (2) *ditto*, but sometimes with Part 2 not repeated; (3) as (1), but with no repeat of either Part 1 or of Part 2.

Binary-form is the architecture which groups sentences into two sections or parts.

The sentences of a section are related according to two principles. In this respect, each clause is as a line of poetry. Therefore the section is a sort of stanza, and ought to be carried in the mind as such. The two principles of relation are—(*a*) parallelism and response, and (*b*) repetition. Their operation leads to the

musical equivalent of rhyme, and thus each principle is the same in the end.

I do not invariably point out the manifestations of these principles when analysing pieces for rhythmical study, except by implication, as when I say a certain sentence is the same as another slightly earlier sentence, or as when I refer to a clause as the companion of another. But I assist the student to grasp the stanza-formation of music by dividing lengthy sections into serial " parts," and by stating at once how many clauses the part contains. It makes for interest and sureness of touch, to have in mind a picture of the shape and character of the part we are playing. A piece is fully known when we see it as a picture or diagram.

Two companion clauses form a couplet, the second clause being the " response " to, or the " parallel " of, the first clause.

Three clauses will be associated as (1) *a plus b*, and *c ;* (2) *a*, and *b plus c ;* (3) *a plus c*, with *b* interludial.

Four clauses will be (4) two couplets ; (5) a detached clause, with the other three disposed as (1), (2), or (3) ; or (6) *a plus d*, with *b plus c* forming an interludial couplet.

Such a formation as (6) is usually extended to five clauses, by having a companion parallel to *d*. And so the five-clause part will read as *a: b, b : a, a*—that is, *a plus* (*d plus e*), with (*b plus c*) interludial.

Parallel clauses generally have the same musical idea.

I

The Ditrochee (Ex. 9) in quadruple-time :
(from the Spondee-falling (Ex. 7))

(1) *Resurrexit.*

Phrase 1	Christ is risen !		Christ is risen !		
Measures	I		II		
Pulses	1	2	3	4	
Divisional counts	*1*	*2' 3 4"*	*5*	*6*	*7 8"**

* My extended divisional-counting, which runs two measures together (also my extended pulse-counting, which sometimes runs four measures into a continuous phrase of music) ignores at present the rise and fall of cadence within the space covered by the counts. The point of cadential climax can be shown in a phrase, by so adjusting counts as to bring count 1 on the point of climax. But this makes for complexity of analysis, and I postpone it awhile.

Each measure of the phrase is a pure (i.e. "acatalectic") ditrochee.

Phrase 2	He hath burst his bonds in twain
Counts	*1' 2 3" 4 5' 6 7–8"*
Pulses	5 6 7 8
Measures	III IV

The second measure (IV) is short of a syllable. The quantity of the measure is filled out by continuing the third syllable; this results in the falling-anapest (Ex. 20), with amphimacer quantity (Ex. 19), the note for "bonds" being dotted. Observe the cæsuræ indicated by the punctuation of the divisional-counts, and compare Ex. 81. Phrase 2 is the "dimeter catalectic trochaic." Its counting (*1 2' 3 4" 5 6 7–8"'*) represents an enormous number of musical phrases (see page 153).

Phrase 6	By di-vine de-cree . . .
	1 2 3 4 5–6–7–8
	III IV

The phrase is short of three syllables. The quantity is occupied by a four-count extension of the solitary long of the last measure. In instrumental music, the melody, and also the harmony, may be thus catalectic, yet inflexional movement will continue in the under parts.

(2) *Stephanos.* Phrase 1 ("Art thou weary, art thou languid") is normal. Phrase 2 ("Art thou sore distressed") is catalectic.

Phrase 4	Be . . . at . . . rest . . .
Counts	*1–2 3–4 5–6–7–8*
Pulses	5 6 7—8
Measures	III IV

The fourth phrase is a single measure, which contains a catalectic ditrochee. Filling the phrase with this single measure, results in the "phrase-anapest"—a rhythm with which composers frequently end pieces. It is in effect as a sudden doubling of the size of the measure, and makes for dignity, quietude, or power. "Be at rest" is a rising cadence.

(3) *Easter Hymn.* The refrain, "alleluia," is a ditrochee. By extension it becomes ionic (page 130). See page 190,—*from thy weeping.*

(4) *Meinhold*

Phrase 1 Weary men, that still await

This is the familiar catalectic phrase.

The second phrase is acatalectic ; but its last trochee (" weeping ") takes two pulses, not one, and the result is a five-pulse phrase responsive to the four-pulse phrase which precedes it :—

	Death, as refuge from thy weep——ing							
Counts	*1'*	*2*	*3*	*4"*	*5'*	*6*	*7–8*	*9–10"'*
Pulses	1		2		3		4	5
Measures	I				II			

Such five-pulse measures are frequent in Schubert. Beethoven uses them at the point of conjunction between section 2 and section 3 of sonata pieces. The five pulses may be, as here, 2 *plus* 3 ; or they may be as 3 *plus* 2, as 2 *plus* 2 *plus* 1, or any other of the possible compounding of five into two or three sections.

(5) Chopin : *Prelude in C minor, Op. 28, No. 20.*

Three sentences, each of four ditrochee-measures ; with a single concluding chord for coda.

Every measure is acatalectic. The third chord of each measure (i.e. count *3* and count *7* of every phrase) is trochaised in the manner of $\frac{3}{4}$ and $\frac{1}{4}$ (see Exs. 17 and 18, page 125).

A *crescendo* begins at the fifth pulse (i.e. the ninth chord) of the opening sentence. It continues to the end of the sentence, the last chord (the sixteenth from the beginning) being the loudest of all. The result is a marking of this count *8*, somewhat as indicated in Ex. 61.

(6) Grieg : *The Death of Ase, Op. 46, No. 2.*

Binary form. *First section*, three sentences ; *second section*, two sentences ; and *coda*.

(*a*) Sentence 1. Two clauses, each containing four measures. The measures are ditrochaic. The first two measures are catalectic, producing the four-count falling-anapest (Ex. 20). The fourth measure is the same. Measure III, by articulating counts *2* and *4*, converts the trochees into subsidiary dactyls (Ex. 14). The rhythm of the entire clause is outlined in Ex. 45. It is important to note that the subsidiary figures are dactyls, as punctuated in the quarter-pulse counting of Ex. 45, the pulse being integral : if the pulse were not integral, these subsidiary figures would be anapests, rising from a weak count to a strong.

The measure at the end of the sentence is as Ex. 24, with the first count broken into halves. This produces a falling-anapest; and so the music conforms to the general rule that dactyls shall be alternated with the emphatic falling-anapest.

Sentence 2 is the same in form as sentence 1.

Sentence 3 is a repeat of sentence 1.

(*b*) Sentence 4; eight measures, each a catalectic ditrochee.

Sentence 5: as its companion, but of nine measures. The first clause has four measures, the second five, the extension being brought about by a repeat of the eighth measure. Thus this fifth sentence counts *1–8*, *1–8* for the first clause; and for the second clause, *1–8*, *1–8*, and *1–4*.

Coda. A "phrase-anapest" of eight counts, followed by a "phrase-spondee," naturally of eight counts also.

(7) Chopin: *Prelude in D flat, Op. 28, No. 15.*

Ternary form. Ditrochaic measures, but with various modifications, some rhythmical, and some melodic.

First Section. In three parts. The clause contains four measures.

The falling-ditrochee (as in the words *softly sleeping*), if lacking the second particle, becomes the dactyl— *1–2 3 4*
soft . . . sleeping.
The dactyl, by anticipation in metrical position of its second particle—the particle, that is, which has the secondary accent—becomes the amphibrach of Ex. 21. See Ex. 52, at the words *light sisters.*

The acatalectic ditrochee may be set out in the cadency of this amphibrach. It merely requires that the first trochee shall be given to count *1*, and the second to counts *2–3* and *4*. Count *1* may be divided into halves, as in the sentence-close of *Death of Ase*, or into the proportions of three-quarters and a quarter (the "dotted-note division").

The first measure of the present Chopin piece is arranged in the amphibrachic way, with a trochee on count *1*. The second measure has the trochee of three counts for the long and one count for the short: *1' 2–3 4" 5–6–7 8"'*
Softly sleep-ing, ba——by. Thus, in this one

phrase, we have three manifestations of the trochee, the poetic equivalent of the eight counts being a dimeter catalectic trochaic (a verse of four feet, incomplete to the degree that its final foot is empty), and the musical value being an expanding of the third foot to the full quantity of the measure. (See page 255.)

(1) Clauses 1 and 2 each of four measures.

(2) Clause 3 of four measures.

Clause 4 of seven measures, in the relation of four and three (and, again, the three in the relation of two and one).

(3) Clauses 5 and 6 as Clauses 1 and 2.

Second Section. In two parts. Every clause contains four measures. There are some powerful rhythms in the second part (2), the power rising from the circumstance that the bass has a different rhythm from the upper portion. This second part is one of those passages of music which should be memorised, and studied in silence.

(1) Four clauses: *sotto voce* ("under the voice," i.e. as in an undertone, and mysteriously); but only for first and second clauses—a *crescendo* continues through the third clause, reaching *fortissimo* for the fourth clause, which is *marcato* in each of its pulses.

The ditrochee may be empty as regards its first particle. In this case, count *1* will either be empty, or its quantity will be acquired by the preceding measure. The resulting figure (counts *2*, *3*, and *4*) is as the amphibrach of Ex. 71 (*a*). Count *2* is to be *poco marcato* when thus the beginning of a passage.

Clauses 1, 2, 3: these end with a four-count note, which means that the final ditrochaic measure is short of the last three particles.

Clause 4 *fortissimo*: the measure is a spondee, not a ditrochee; the music moves, therefore, in two-count chords.

The above four clauses are repeated as a whole.

(2) Four clauses. I give a complete abstract of the counting and cæsural punctuation of these clauses, for observation when the music is so completely memorised that it can be thought through in silence in the manner we think through a poem. To repeat a vital principle—a piece of music is finally learnt only when it can be performed away from the instrument. The art of the player rests on ability to see by mental vision, and step

by step, each measure and phrase of a piece, so that what has to be done by hands and feet becomes no more than a concrete realisation of an intellectual conception.

The indications printed in italics refer to the movement and cadency of the bass.

Clause 1

I	II	III	IV
(*a*) 1–2 3–4'	5–6–7 8"	(*c*) 1 2' 3 4"	5–6–7–8"'
(*b*) *1–2 3' 4 5–*	(*d*) *8*	*1–2 3–4'*	(*e*) *5–6 7 8"'*

(*a*) represents the ditrochee of the phrase ; measure I has the trochee in particles of equal quantity (i.e. spondaised) ; measure II has it in the relation of 3 to 1.

(*b*) *the choriambus of counts 1–2 3' 4 5–6–7"*.

(*c*) the ditrochee of the measure. (Measure IV represents the catalectic ditrochee, the last three particles wanting. Measures III and IV form an anapest of four pulses.)

(*d*) *the bacchius of* Ex. 35. (*e*) *the dactyl.*

Clause 2

V	VI	VII	VIII
(*e*) 1–2 3' 4	5" (*f*)6' 7 8"	(*c*) 1 2' 3 4"	5–6–7–8"'
1–2 3–4' (*g*) *5*	*6–7–8"*	(*h*) *1 2—3 4'*	

(*e*) measure V, choriamb : as count 5 is taken by measure V, measure VI has

(*f*) the amphibrach of Ex. 71 (*a*).

(*g*) *the iamb-falling, of* Ex. 24—*actually, of course, the ditrochee incomplete, in that the second foot is absent, and so with the second particle of the measure extended to fill its space* (*call to mind the sentence-close of "Ase"*).

(*h*) *the amphibrach of* Ex. 21.

Clause 3 is as clause 1, except that IV in the treble is a dactyl, and that (*d*) *has not the short of the bacchius.*

Clause 4

V	VI	VII	VIII
1–2 3' (*i*) 4	5–6 7" (*i*) 8	1–2 3 (*j*) 4	5 6"'
1–2 3———4' 5–6–7"	(*k*) *8*	*1–2–3"* (*k*) *4*	*5–6"'*

(*i*) the amphibrach of Ex. 22, preceded in V by the trochee of three counts.

(*j*) the amphibrach as Ex. 26.

(*k*) *the iamb of four counts.*

Third Section. Three clauses, and a final phrase of eight counts.

The only indication of pace and style is the word *sostenuto*. The second section is as a funeral procession recollected in a disturbed dream.

(8) Schubert: *Impromptu in G major, Op. 90, No. 3.*

Ternary form. Large trochaic movement, with modifications of dactyls, iambs-falling, the trochee of 3 to 1, and so forth.

Count two to the opening note in the bass. The clause takes eight counts, and so the sixth note in the bass begins in the second clause of the piece.

The delicate accompaniment is formed by breaking the half-count into a group of three notes.

First Section. Twelve clauses, *pianissimo*, with slight local *crescendos*.

Second Section. In four parts.

(1) Clause 1 : eight counts *forte*, and four *piano*.
,, 2 : the same, but with the four-count phrase played twice.

(2) Clause 1 : eight counts *pianissimo*, and four counts.
,, 2 : eight counts *pianissimo*, with *cres* to a *sfz* count 7.
,, 3 : the same, but with the additional phrase of four counts, *pianissimo*.

(3) Four clauses of 1–8 counts, the first and third loud, also the counts 7–8 of the second clause.

(4) Clause 1 : eight, and four, all *pianissimo*.
,, 2 : eight, *cres*.
,, 3 : eight, with count 5 *sfz*. The tone is *pp* for count 8, and in the middle of this count there is a pause.

Each additional phrase of four counts admits a *rubato*, as does each noticeable tonal nuance.

THIRD SECTION.

(1) Nine clauses, and a half-clause phrase of four counts.

(2) Four clauses.

(3) One clause; and another which takes twelve counts (counts 9–12 being the final chord).

Tempo and style: *andante*. The literal meaning of this term is "going," and so the piece must be played in "going" fashion. Read to counts of shorter quantity than I direct, the music might seem tiresome.

(9) Schumann: *Novelletten, Op. 21, No. 1*, in D minor.

Seven sections: A, B, A; C; A, B, A.

FIRST SECTION. Ditrochaic cadency. The sharp accentual pressure of the weak particle is frequent. Five clauses, each of four measures.

Clause 1	I	II	III	IV
	1 2' 3–4"	*5 6' 7 8"'*	*1 2' 3 4"*	*5 6 7–8"*
	f	*f*		*f f*
Clause 2	I	II	III	IV
	1 2 3' 4	*5—6 7 8"'*	*1 2 3' 4*	*5—6 7 8"*
	fz f f	*fz*		

The tendency of the *forte* (counts *2*, *4*, and *6*) is to push the count into iambic relation with the following strong count.

SECOND SECTION. Ditrochaic. Seven clauses, each of four measures. *Ritardandos* of importance occur in the fourth clause.

Every phrase is catalectic in its second measure; but in the first, third, fifth, sixth, etc., phrases, the long (counts *7* and *8*) is melodically inflected in the treble-melody (see pages 127 and 198).

Phrases 1, 2, 3, and 4. The bass-melody is a dactyl in counts *1–4*, and an anapest-falling in counts *5–8*. (This is the rhythm of the first two measures of the melody in the trio of Chopin's *Funeral March*.)

Phrases 5 and 6. The first measure has, in the bass, the amphibrach of Ex. 21, thereby inducing a slight prominence upon count *2*.

THIRD SECTION. Three clauses.

Fourth Section. This rhythmically important passage is analysed in connection with the Schumann-piece, *Ende vom Lied*, set for study on page 224. At present it may be played to the following scheme of counting.

Weak counts (even numbers) are tied to strong counts, as shown by hyphens. Each weak count so tied is stressed. The mind should, for the moment, be directed to observation, first of how the passages overlap, and secondly of how the passages vary in length.

(*a*) Measures I II III IV (7 pulses)
8–1 2–3 4–5 6–7 8–9 10 11 12 1'''
Rit

(*b*) „ IV V VI I (7 pulses)
12–1 2–3 4–5 6–7 8–9 10 11 12 1'''
Rit

(*c*) „ I II III (5 pulses)
12–1 2–3 4–5 6–7 8 1''

(*d*) „ III IV V VI (8 pulses)
„ *7–8–1 2–3 4–5 6–7' 8–1 2—3' 4—5 6 7'''*
Rit

(*a*), (*c*), and (*d*) are played again after (*d*). In this recapitulation, the counting of (*d*) is continued to encompass count *8* within the phrase.

Fifth Section. One clause.

Sixth Section. Seven clauses.

Seventh Section. (1) Three clauses, as originally in First Section. (2) Five phrases, in which the iambic tendency of the stressed counts *8*, *2*, *4*, and *6*, is yielded to; and the music is allowed to be diiambic. Therefore the phrases here count *8 1' 2 3'' 4 5' 6 7'''* (3) the concluding *fortissimo* phrase: an iamb, counts *8 1–2*, and an anapest, counts *3 4 5–6*.

The D minor "novellette" was composed in March, 1838. It is a characteristic Schumann work, and an exceptionally good piece for developing the plainer playeristic style.

Marcato con forza: 108 counts to the minute.

(10) Chopin : *Étude in A minor* (" chromatic "), *Op. 10, No. 2.* Ternary form (no breaks between the sections). Ditrochee measures.

The opening phrase is the dimeter catalectic trochaic, count *8* being empty (I am speaking of the accompaniment).

What I named the " bissected chordal accompaniment " is (when in duple- or quadruple-time) clearly trochaic. And, moreover, it is of that trochaic type which gives fullness of tone, and rhythmical prominence, to the weak particle of the pulse ; because while the bass has but a single note on count *1*, the accompaniment has on count *2* a full chord (see page 79).

The accompaniment has in various places : (*a*) the amphibrachic measure (Ex. 21), sometimes with count *3* or count *7* empty, which means that the note on count *4* or *8* must be carefully touched ; (*b*) the stressed weak particle which forces the cadence forwards, and so compels a light touch upon the following strong count.

Three of the phrases must be counted to twelve :—

(1) the middle section of the piece ends with the clause where the bass has a long sustained note : the phrase preceding this clause must be counted *1–12*, so as to bring the long bass-note upon count *1*.
(2) the piece ends with another clause which has a long bass-note : the phrase before this takes twelve counts.
(3) the final clause is of twelve counts, the final note taking counts *9–12*.

(11) Bach : *Well-tempered Clavier, Book I, Prelude No.* 2 (C minor).

Binary form. Ditrochees, with each count divided into four notes of equal length. The pedalling must be strictly metrical, so as to catch the first note of each four-note group. (Speed : about 150 counts to the minute.)

(*a*) First Section. Thirteen phrases ; the first twelve to the counting of *1 2' 3 4" 5 6' 7 8"* ; the last to the counting of twelve. The thirteenth measure is a single-voice *cadenza*.

(*b*) Second Section. (1) The speed suddenly quickens for three phrases of the *1–8* counting. The first phrase begins where the bass strikes a note that is held for four counts.

(2) A slow phrase of eight counts, with pauses on count 1 and count 5.

(3) Three measures, the last two of molossus quantity.

1	2'	1	2	3'	1	2	3
1	*2' 3 4"*	*1*	*2' 3 4' 5 6"*		*1*	*2' 3 4' 5 6"*	
allegro			*rall*		*lento*		*rit*

The C minor prelude is of passionate mood ; the alterations in speed and style of the second section are due to this quality of the music. The fugue following is in exquisite contrast—animated, and fanciful, yet (for the musician who sees through the notes to the soul beyond) tenderly thoughtful.

Companion studies of this C minor prelude may be (*a*) the prelude in D major ; (*b*) the prelude in E minor ; (*c*) the prelude in B major ; and (*d*) the prelude in C major (these are all from the same Bach book, and are in some respects easier than the piece in C minor) ; also (*e*) the Chopin *Étude, Op. 10, No. 1.*

(12) Beethoven : *Sonata in G, Op. 14, No. 2*—the second movement, *Andante with variations.* (Pulse = 66 ; i.e. counts = 132 to the minute.)

Theme. Ternary form, the first section (*a*) without repeat.

(*a*) (First Section of the theme). One sentence, of four phrases. The phrase takes eight counts. Each phrase is catalectic in its second measure. The fourth phrase is catalectic in both measures. This phrase is nuanced thus :—

1	*2*	*3–4'*	*5*	*6*	*7*	
cres	*forte*		*piano*			

(*b*) (Second Section of the theme). An interludial clause of two phrases, each catalectic in the second measure ; but the last pulse (counts *7–8*) of the second phrase is " inflected " (see page 195). A clear cæsura is required before the music proceeds to the next section.

(Third Section). One sentence ; a developed recapitulation of the first, and with accentuations that are characteristic of Beethoven and of the trochee.

Clause 1

Measures	I	II	III	IV
Counts	*1 2' 3"*	*4 5' 6 7 8"*	*1 2' 3–4"*	*5 6' 7"*
	piano (*a*)	(*b*) *forte* (*c*)		*piano*

(*a*) The catalectic ditrochee, as falling-anapest of three counts (Ex. 69).

(*b*) Diiambic cadency for counts *4 5'* and *6 7'* : but the pulse appropriates count *8*, which restores the trochaic cadency. Counts *6' 7 8"* constitute the amphibrach of three counts (Ex. 22, and Ex. 71 (*a*)). The sudden *sforzato* on count *8* is the characteristic humour of the Beethoven trochee (Ex. 61, etc.).

(*c*) The trochee stress comes again on the weak particle, count *2*.

A *tenuto* is possible on count *8*, and a rough *rubato* in the whole of measure II.

Clause 2

Measures	I				II				III				IV			
Counts	1	2'	3	4"	5	6'	7–8"		1	2'	3	4"	5	6'	7	8"
	>		>		>		>		*piano*							

Variation No. 1. The theme is in the middle part of the music. The upper part moves, for the most part, a half-count late ; this is the syncopation of the half-count.

Variation No. 2. The same principle of half-count syncopation prevails. But now the melody is in the treble, and it is the melody which is a half-count late. The bass gives single notes *on* the counts, the melody gives chords *after* the counts. It is hard not to lose the time here, and so to shift the pulses ahead to the chords.*

An interlude of two phrases (counts *1–8*, *1–8*) separates the second variation from the third.

* This type of movement is likely to occur at any moment. It is invariably a cause of mental trouble when continued for any length of time, especially in quick or vigorous music. The Chopin *Étude in A minor, Op. 25, No. 4*, is cast thus throughout, single notes on the counts, and chords on the half-counts, with a treble melody attendant upon the time of the chords. The piece is well-named *agitato*. Its rate of movement is 160 counts to the minute. The best plan for training the mind to encompass this very serious problem is as follows : reduce the speed to extreme slowness, and imagine each count as containing a trochee of the "bissected chordal accompaniment" type. Speed must be increased gradually, and the mental grasp of the trochaic character of the count must be unwaveringly maintained. Relax this for an instant, and at once your instrument slips the metrical accents to the chords. Two further studies may be : Albeniz, *Cadiz-Gaditana ;* and Brahms, *Intermezzo, Op. 76, No. 3.* See also Sibelius : *Nocturno, Op. 24, No. 8 ;* the *Warum?* of Schumann ; and the *Courante* from Partita No. 6 of Bach.

Variation 3. The bass gives notes on the counts. The upper part gives a graceful decoration of the melody, in which the actual melody notes come on the half-count.

Coda. A reminiscence of the theme, at first exactly as the original: (1) a phrase of eight counts, measures I, II; (2) a phrase of six counts, measures III, IV; (3) a phrase of ten counts, measures IV, V, VI.

Phrase 2

Measures	III			IV			
Pulses	5		6		7		
Counts	*1*	*2'*	*3*	*4"*	*5*		
	pianissimo						

Phrase 3

Measures				V			VI			
Pulses	(*a*)8			1		2'	3----			4"
Counts	*7*		*1*		*3*		*5*			
	pianissimo						*fortissimo*			

(*a*) pulses 8 1 2 form a double-sized amphibrach (Ex. 71 (*a*)), in *pianissimo* tone. The entire phrase 3 is a large diiamb, with Beethoven humour is the expected *fortissimo* of the final particle. This diiamb is phrased internally as is the "I wander'd lone-" measure analysed in the beginning of Chapter XX.*

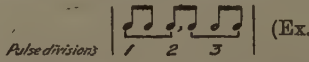
13 (*a*). Greig: *In the Hall of the Mountain Kings, Op. 46, No. 4.* The clause contains two phrases, each of eight counts. The second phrase is catalectic.

* The passage contained within measures III–V, is a large manifestation of a rhythm which we shall see later enters into the molossus-measure of the polonaise, and also into the subsidiary pulse rhythm of the scherzo. If we play in quick time the music of these three measures, and count thus

Measures III IV V
Pulses 1 2 3' 4 5 6"

we produce the rhythm of

(Ex. 84) (counts 1 and 2 being, of course, broken into halves). And if we play still faster, and conceive these counts as, not pulses, but pulse-divisions, we produce the rhythm of



(Ex. 85).

The smallest subsidiary rhythm, and the largest phrase rhythm are alike in nature. I name the composite rhythm of Ex. 84 "*anapest—amphibrach* (Ex. 69 and Ex. 71 (*a*))." This rhythm is sometimes so small that it passes in a half-second of time, and sometimes so large that, as in the above Beethoven, it occupies a considerable portion of a minute (see page 221.)

The opening phrase of the piece begins with four notes in its first pulse, and has falling-anapests (Ex. 20) in its remaining three pulses. Thus the opening phrase, in quarter-pulse counting, is as :—

Measures	I								II							
Pulses	1				2				3				4			
Divisional counting	*1*		*2'*		*3*		*4"*		*5*		*6'*		*7*		*8"*	
¼-pulse counting	*1*	*2*	*3*	*4'*	*5*	*6*	*7–8"*		*1*	*2*	*3–4'*		*5*	*6*	*7–8"*	

As the music develops, special figures of decoration and reinforcement enter upon the weak parts of the pulses (i.e. on divisional counts *2*, *4*, *6*, and *8*). This reinforcement gradually becomes tremendous *sforzatos* on those counts, representing the characteristic trochaic accentuation in extremest form.

Towards the end are empty times on counts *3* and *4*, also on counts *7* and *8*.

The shrieks in which the stressed weak counts culminate, are depictive of the sounds made by Peer Gynt as he becomes more sore on the one hand (*hand*, of course, is used here as a figure of speech only) from the repeated kickings of the gnomes, and as they on the other hand perfect the power and direction of their kicks.

The piece is an *alla marcia e molto marcato*. There are to be 138 counts to the minute, when the piece is played on full time.

13 (*b*) Bach : *Prelude in B major* from *Well-tempered Clavier*, Book I.

II

The Ditrochee (Ex. 10) in quadruple-time
(from the Spondee-rising, Ex. 8)

The ditrochee catalectic forms the anapest-rising of Ex. 13, when its third particle extends through the two counts of the pulse.

Oh Ga - luppi, Baldas - saro,
This is very *sad to find!*
I can hardly miscon - ceive you;
It would prove me *deaf and blind.*
Here you come with your old music,
And here's all the *good it brings.*
What, they lived once thus at Venice
Where the merchants *were the kings?*

(14) The hymn-tune *Austria*, from Haydn's "Kaiser" string quartet.

Phrase 1

	(*a*)		I			II	
	Praise the Lord, ye heavens ad-ore Him						
Pulses	4		1		2	3 (*c*)	
Counts	*7*	*8*	*1'* (*b*) *2*		*3'*	*4*	*5* *6"*

(*a*) the trochee of $1\frac{1}{2}$ and $\frac{1}{2}$, that is, the dotted note for the strong particle.

(*b*) count *2* acquired as anacrusis by the next measure, converting the second pulse into an iamb (counts *2* and *3*). This cadencing (*7 8 1" 2 3' 4 5–6"*) is frequent in gavotte music: see Ex. 81.

(*c*) the clean vigour of the rhythm often converts the second member of the ditrochee into a subsidiary falling-anapest (Ex. 20): see the sentence-close of *Ase*.

						(*d*)		
Phrase 2	Praise	Him,	angels	in	the	height		
	7	*8'*	*1*	*2"*	*3*	*4*	*5—6"*	

(*d*) counts *4*, *8*, and *2*, whether attached in rising anacrusis or not to the next count, are frequently inflected, as here. Count *6* even is at times broken into half-count notes. Counts *5–6* are then light and graceful, while the following count *7* is clearly attached. This inflection of counts *5–6* produces the subsidiary dactyl.

Phrase 6	Worlds	His	mighty	voice	o-beyed			
	7	*8'*	*1*	*2*	*3"*	*4*	*5–6*	
					(*e*)			

(*e*) the measure may acquire the following strong count. Thus counts *8 1' 2 3"* become a diiamb; there is generally a *cres* up to count *3* under such conditions.

With count 3 appropriated by the preceding measure, the next measure becomes either an iamb, or the amphibrach of Ex. 71 (*a*). A more frequent extension is for counts *1–4* to be phrased together into ditrochee-falling, etc. Counts *7* and *8* will then be a distinct unit, also counts *5* and *6*. The phrase becomes

4'		1	2'		3"		
7	*8'*	*1*	*2*	*3*	*4"*	*5*	*6"*

which is, in the larger regard, as the amphibrach of Ex. 22. This is a cæsural item of importance in gavotte-like music of Bach Beethoven, and Schubert, because it does much to remove the simple, obvious cadency of the rising-ditrochee. See phrase 2 of *Pange Lingua*, and the hymns mentioned on page 162.

(15) *Pange Lingua*, an old mediæval tune, given in *Hymns Ancient and Modern*, and sung in the Communion Service.

The first phrase of the text is in dimeter acatalectic trochaic :

Pulses	4			1			2		3
	Now,	my		tongue,	the		mystery		telling
Counts	*7*		*8*	*1*		*2*	*3*	*4*	*5* *6*

But in the metricised version which we sing nowadays, the third pulse is doubled in extent, taking four counts :—

Pulses	4			1			2		3 . . .
	Now,	my		tongue,	the		mystery		tell-ing
Counts	(*7*		*8*)	*1*		*2*	*3*	*4*	*5–6* *7–8*

The quantity of the syllable *tell-* is further modified, being divided into three notes. Counting these metrically, and altering thereby the relative length of the half-pulses (as we did in some of our early quantitative reading), this phrase counts :—

Pulses	8			1			2		3 . . . . .
	Now,	my		tongue,	the		mystery		tell- ing
	(*7*		*8*)	*1*		*2*	*3*	*4*	*5–6–7* *8–9*

Phrase 2

Pulses	4·			5		6·		7	
	Of		the	glorious		Bo-dy		sing	
	10–11	*12*	*1*	*2*		*3–4*	*5*	*6–7*	

In metrical counting, we cannot conveniently regard a doubled half pulse (*telling*) as other than two actual pulses. Therefore we arrive at the principle of " five-time " (quintuple-metre), also at the principle of that phrase (so frequent in Schubert) which is made of a two-pulse measure followed by a three-pulse measure.

In expressive, or strongly emotionalised, music of ditrochaic cadency, we may have *rubatos* on counts which, as here in *Pange Lingua*, have a special character; and that character may be intimated in harmony, melody, or accent-sign. Wherever in modern music the normal binary division of pulse or half-pulse is departed from, ternary division taking its place for a moment, we may have the same sort of *rubatos*, if only in obedience to the general law that departure from normal must be made clear and prominent.

(16) *Meinhold* (page 52).

8	1	2	3		
Weary	men who	still	await		
Death as	refuge	from thy	*weep-ing*		
4	5	6	7	8	
Shrinking	from the	blows of	Fate	. . .	
9	1	2	3		

The enlargement shown in *myst'ry telling* (plain-song melody) and in *from thy weeping*, is the minor-ionic of Ex. 30 incorporated by pulse-expansion into quadruple-time. Since the verbal phrase is at base a ditrochee, the present minor-ionic is as a trochee of two counts and a trochee of four. This leads us to an important point of "touch," or accent, and realisation of the present matter will have a good deal to do in developing refined and intelligent style of performance.

Being a trochee of the smooth type (that is, not of the type which may heavily stress its short, as Ex. 61, etc.), and being but the equivalent of one pulse, the four-count trochee has not on its second particle the metrical stress of the second pulse of a spondee measure (Ex. 8). This statement conveys the point regarding "touch" I want to impress on the student. Its principle affects those measures and phrases that are made of 2 and 3 in alternation, where very often the last member of the 3 has that gentle trochaic affinity to the middle member which *-ing* has to *weep-* or *tell-*. (See the remark on page 168 concerning how choirs sing words like *surrounded*, when these words are amphibrachic as in *Passion Chorale*, and note that choirs often have the same vulgarity of rhythm on their singing of such words as this *weeping* and *telling*).

In order to remove possible misconception, I mention here that when the minor-ionic appears by syncopation in triple-time, as in Ex. 65, it is generally robust, and specially stressed on the final particle. Yet often it is otherwise ; the words "*of his father's* . . . grace" in Ex. 83, intimate how delicate and rich may be the surroundings of this syncopated rhythm.

Familiar hymns in the rising-ditrochee are :—

Irby (Dr. Gauntlett)	"Once in royal David's city"
Innocents (anon)	"Conquering kings their titles take"
Love Divine (Dr. Stainer)	"Love divine, all loves excelling"
St. Helen (Dr. Martin)	"Lord, enthroned in heavenly splendour"

There is often no special reason why a hymn should be cadenced for rising-measure, the falling-measure perhaps being just as appropriate. Sometimes alternative tunes will be in one case in rising-ditrochee, and in the other case in falling. The hymn, "Hark, the sound of heavenly voices," for example, has three tunes in *Hymns Ancient and Modern*. Of these, two (Henry Smart's *Gloria* and James Langran's *Deerhurst*—the latter the product of a one-success composer) are in falling-measure, while the third (Dykes's *Sanctuary*) is in rising. The rising is the only satisfactory cadence for this hymn, because of the *alleluias* of the first verse.

Now though there is usually no special reason why a hymn or a poem should be set in either cadence, there is a vital difference in instrumental music between one cadence and other. To play the gavotte, for instance, in falling-measure, is to convert the music into a stiff, and perhaps crude, *alla marcia*, and so to rob the music of its stately alertness or buoyant energy.

(17) Bach : *Gavotte in G major*, from *Fifth French Suite.*

Ternary form, each section a sentence of two clauses (four phrases).

Clause 1, phrase 1

Measures				1				II	
Pulses	4	(*a*)	1'		2			3"	
Counts	*7*	*8'*	*1*	*2"*	*3*	*4'*		*5–6"'*	

(*a*) The subsidiary dactyl in counts *1* and *2*. Thus the fifth note in the treble is not affined to the sixth.

Clause 1, phrase 2

Measures		III		IV
Pulses	4'	1	2'	3"
Counts	*7 8'*	*1 2 3 4'*		*5 6"'*

(*b*) The phrase as a whole is the amphibrach of Ex. 22. Thus pulses 1 and 2 are connected. The phrase has not two ditrochees, as phrase 1; but a trochee (counts *7* and *8*), a ditrochee (counts *1–4*), and a trochee (counts *5* and *6*).

Clause 2

4	1	2	3	4	1	2	3
7 8'	*1 2"*	*3 4'*	*5, 6"*	*7 8*	*1, 2"*	*3 4*	*5–6*

(*c*)

(*c*) In the treble, the phrase extends to count *6*, but in the bass count *6* is anacrusic in relation with the next pulse.

It is not easy to produce two simultaneous phrasings upon the player. The effect is aided by controlling the treble register on count 6, and by accentually pedalling the bass note on the same count. The process is too delicate for calculation, but possible when the idea is formed in mind.

(18) Mendelssohn: *Adagio in D* (Lieder ohne Worte, No. 44; sometimes called *Retrospection*).

A study in the amphibrachic cadency of Study 17, at (*b*). The piece has seven clauses, and a short phrase for *coda*.

Clause 1

4	1	2	3'	4	1'	2	3"
7 8'	*1 2 3 4'*	*5*	*6"*	*7 8'*	*1 2"*	*3 4'*	*5–6*

(19) Bach: *Gavotte and Musette in D minor*, from *Sixth English Suite*.

A further study in the same.

(20) Bach: *Gavotte and Musette in G minor*, from *Third English Suite*.

A study in the subsidiary dactyl of Study 17, at (*a*). The bass of the *Musette* represents the drone of the old sweet-toned *corna musa*, or bagpipe.

(21) Purcell: *Cebell in C major*, from a *Suite* for Harpsichord.

As the phrases are of irregular length, I recommend counting in measures only, that is, in groups of *3 4 1 2* continuously.

The chief detail of phrasing is the anacrusic count *2*. This appears first in the ninth measure, which therefore counts *2 3' 4 1"*, and is diiambic. In several cases count *2* is at once a suffix to one measure and a prefix to the next measure, as in Study 17 (*c*).

There are several instances where two adjacent measures phrase into the large amphibrach.

The final measure enlarges its second trochee to four counts; the piece thus ends with a phrase counting *3 4 1–2 3–4*.

The Cebell was an old English dance of Gavotte character.

The foregoing pieces, though of value in themselves, may be looked on as preliminary studies for the following sonata movement from Beethoven, which is exceptionally important in several respects. It has quick contrasts of tone and remarkable alertness of mood, and is refined and powerful. The music intimates the change that was to come when Beethoven had developed his genius. It was published March 9th, 1796, when the composer was twenty-six. Haydn, to whom Beethoven dedicated his *Op. 2*, was then sixty-four. Mozart had died four years previously, at the age of thirty-six. Schubert was born ten months after the date of publication—he died the year following the death of Beethoven.

In analysing this sonata movement, I depart from the rough-and-ready plan which has to serve during this chapter, and analyse according to the rhythmical principles described in the next chapter. Therefore the various countings (by measure, pulse, and half-pulse) in this one analysis indicate by the position of counts *one* and *five* the rhythmical character of the portion of music they appertain to. The indication by *five* is less cadentially climactic than the indication by *one*.

The music is easy to memorise; and as the form is not complex, it is easy to build the music in silence around the abstraction of the analysis.

(22) Beethoven: *Sonata in F minor, Op. 2, No. 1;* the last movement.

In three sections, the first section being repeated, but with a different final clause to the repeat.

First Section. In four parts. Rising-ditrochee measures. The normal clause has four measures.

(1) Five clauses—Nos. 1, 4, and 5 in response and sequence with each other: Nos. 2 and 3 forming a couplet (that is to say, the five clauses are as a stanza of poetry of five lines, where lines 1, 4, and 5 rhyme, and lines 2 and 3 rhyme).

Clause 1 (give counts *1–2* to the opening of the accompaniment).

Measures		II		III'		IV		I"
Pulses	2	3'	4	5"	6	7'	8	1"
½-*pulse Counts*	*3 4'*	*5–6"*	*7 8'*	*1–2"*	*3 4'*	*5–6"*	*7 8*	*1–2"*
	piano		*forte*		*piano*		*forte*	

The measure is the rising-ditrochee; catalectic as regards the chords, and therefore the rising-anapest.

The clause as an entity is the Rising-Diiamb, the pulses lying as 2 3' 4 5".

Clause 2 is as Clause 3, except for the final measure.

Clause 3		II		III		IV		I
	2	3'	4	5"	6	7'	8	1"
piano	*3 4' 5 6" 7 8'*			*1 2"*	*3 4'*	*5"*	(*a*) *6–7*	*8' 1–2"*
							fz	

(*a*) count *6* acquired by next measure, and tied to count *7*, as in Ex. 52. It is a custom of Beethoven's to specially accentuate the prefixal parts of the last measure of a clause, when that measure is, as here, the rhythmical climax of the clause.

Clause 4 is as Clause 1.

Clause 5		II		III		(*c*) IV		V	
fortissimo	2	3'	4	5	6"	7	8	9	10"
	3 4' 5–6"	*7 8'*	*9–10*	*11–12"*	*1 2'*	*3 4'*	*5 6'*	*7 8"*	
		(*b*)			(*c*)		(*d*)		

(*b*) the minor-ionic, as discussed on page 204, here with enormous vigour.

(*c*) measure IV is the climactic point of these five clauses

(*d*) the extension which effects the minor-ionic compels the next measures to have the falling-ditrochee cadence; and so measures IV and V are phrased as indicated. But these measures contain only a downward running scale, and are to be articulated in respect of the pulse-points.

(2) Three clauses, all *fortissimo* and very animating. Measures: in the falling-ditrochee. The first and second clauses are as the third up to the point of the last count *8*.

Clause 3	I		II'		III		IV		I"
	1	2'	3	4"	5	6'	7	8	1"
	1' 2 3 4" 5 6' 7 8" 1 2' 3 4" 5 6' 7 8' 1 2"								

(3) Four clauses, all *piano*. The same cadency of measure and of clause as in part (1). But the cadency of the phrase is the large amphibrachic described on page 202. Thus the phrases here are as Ex. 22, but the pulses counting 2 3–4 1.

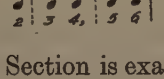
Clause 1	II	III'	IV	I"
	3 4' 5 6 7 8' 1–2"	*3 4' 5 6 7 8"*	*1–2*	

(4) The "*Codetta*" (i.e. coda to a section).

	fortissimo sempre								(*e*)					*piano*
	II		III'	IV		I"			II		III		I	
Pulses	2	3'	4	5"	6	7'	8	1"	2	3	4'	5	6	1"
Counts	*3 4' 5–6*						*7 8*	*1–2"*	*3 4*	*1–2*	*3–4*	*5–6*	*7–8*	

The Repeat of the First Section follows at once, and the *piano* pulse 1 is that with which the piece begins. Here that pulse is the end of the sentence; the sudden tonal nuance is Beethovenian.

Observe the Codetta is a seven-measure sentence. Its structure is that of an eight-measure, with measure II of the second clause elided: thus measure (*e*) is as the measure III of a four-measure clause; it carries the "secondary stress" of three-time, and we have hereby a light thrown upon that vital quality of triple-metre. The clause of *pulses* 2 3 4' 5 6 1" is the compound motive of *amphibrach-anapest* (see Ex. 84):—



(Ex. 86).

The Repeat of First Section is exact, but the Codetta is as:—

fortissimo sempre											*fff*		
II		III'		IV		I"		II		III'		I	II"
2	3'	4	5"	6	7'	8	1"	2	3	4	5–(6)'	1	2	3–(4)"

Observe the powerful rhythm of this eight-measure sentence, and resolve the process which converts the last two measures into a falling-phrase.

There is humour in the empty pulse 6—the humour of unexpectedness. And there is dramatic humour in the extreme *fortissimo* of the last anapest, in view of the graceful lyrism of the Second Section. When we say that Bach is epic, and Beethoven dramatic, we have in mind such contrasts and sequels as this.

Middle Section. Six sentences. The normal clause takes measures III–IV' I–II", and is therefore a manifestation *in the clause-dimension* of the rising-ditrochee which, in part 1 of first section, is operative *in the measure-dimension.*

The abstract I give of the Middle Section is restricted to pulses : the music will sing in your recollection as you formulate the pulses rhythmically. *Sempre piano e dolce.*

Sentence (1)

Clause 1 III IV V VI I II
(*f*)5–6 7 8" 9 10' 11 12" 1 2' 3 4"

(*f*) a four-pulse dactyl in the melody.

Clause 2 III IV I II
5 6' (*g*) 7 8" (*h*) 1 2 3–4"

(*g*) a two-pulse dactyl, the long decorated. (*h*) a four-pulse anapest.

Sentence (2), as (1).

Sentence (3)

Clause 1 III IV' I II" (repeat for Clause 2)
5 6' 7 8" 1 2' 3–4
trill

Sentence (4) as (1) ; but observe Clause 1 :—

III IV' I II"
5–6 7 8" 1 2' 3 4"
sf *sf*

Measures V-VI of the original are elided. Beethoven has accents on pulses 1 and 3 here ; we may have a *rubato* in the large melodic dactyl of pulses 5–8, and a touch of rapturous feeling in the entire clause. It should be clear to your mind why such a touch of feeling would be out of place in the first sentence.

Sentence (5) as (3).

Sentence (6) as (4), but ceasing directly upon pulse 1 of the second clause.

RETURN to third section. In two parts. I now indicate the half-pulses again.

(1) Four clauses.

pianissimo

Clauses 1, 2, and 3 II III' IV I"
3 4' 5–6" 7 8" 1–2–3 4' 5–6–7 8" 1–2
(*h*)

(*h*) note carefully this three-count trochee, with its stressed long.

fortissimo

Clause 4 II III IV V VI I (*i*)
(*h*) *5–6–7 8" 1–2–3 4" 5–6–7 8" 1 2–3 4' 5 6' 7 8' 1 2*
p

(*i*) observe the sudden *piano* on count *2*.

(2) Three clauses, with *sforzatos* in bass (indicated by *fz* below the counts) and stresses in treble.

Clause 1 counts the same as Clause 1 in Part (1).

Clause 2 II III
3 4 5–6" 7 8 1–2" 3 4"'
fz fz

Clause 3 I II III IV I
1 2' 3 4" 5 6' 7 8" 1 2' 3 4" 5 6' 7 8" 1–2
piano diminuendo pp forte

THIRD SECTION. Recapitulation of First Section. Entirely as the original, except for :—

Part (1)

Clause 3 II III' IV V' VI I"
Pulses 2 3' 4 5" 6 7' 8 1"(*j*) 2' 3 4' 1"
Counts 3 4' 5 6" 7 8' 1 2" 3 4' 5 6" 7 8' 1 2" 3 4' 5–6 7–8' 1–2"
fp

(*j*) the amphibrach of the measure, taking pulses 2 3–4 1.

Part (4). Codetta.

II III' IV I" II' III I
2 3' 4 5" 6 7' 8 1" 2 1' 2 3 4 1"
forte ff (*k*)

(*k*) There is but a single note with the end pulse, and this is the finish of a downward arpeggio; by aid of rhythm, you catch the note with a fitting pedal-stroke.

Prestissimo. 108 *pulses* to the minute.

III

The Diiamb (Ex. 11) in quadruple-time :
(from the Spondee-falling (Ex. 7)).

(23) *Erk.*

Phrase 1	Sing praise to God, who reigns above							
Measures		I				II		
Pulses		1		2		3		4
Counts	*8*	*1'*	*2*	*3"*	*4*	*5'*	*6*	*7"*

The phrase is the "dimeter acatalectic (di-) iambic," i.e. it consists of two measures, each a complete diiambus.

Phrase 2	The God of all cre-a——tion							
Counts	*8*	*1'*	*2*	*3"*	*4*	*5–6*	*7"*	
Pulses		5		6		7	8	

The phrase is catalectic, wanting the final long. The quantity is occupied by converting the incomplete diiamb (*creation*) into an amphibrach of four counts (Ex. 22). This brings the last syllable, which is metrically weak in the diiambic cadency, upon a strong point of the metre. See page 168 for a remark as to how such incidents of rhythm are to be phrased in instrumental performance.

In *Passion Chorale* (Ex. 60 (*c*)), the long of the amphibrach is a single two-count note in respect of melody ; but there are two chords in the harmony and lower parts. In *Erk*, the long of the amphibrach is inflected, that is, it has two notes. In such cases, the movement around the long is not rhythmical, but inflexional (see page 127). The inflexion is a trochaising of the pulse.

This establishes a vital principle of diiambic music : What appears by character of notes to be a diiamb, and therefore as a cadencing of the order of *4 1' 2 3"* may actually be amphibrachic, demanding a cadencing of *4' 1 2' 3"*. Compare study 17 above, at (*b*).

(24) *Alford.*

		I				II		
Phrase 1	Ten thousand times ten thousand							
	8	*1*	*2*	*3"*	*4*	*5*	*6–7"*	

The catalectic measure brings its third syllabic upon count *2* of the pulse, and retains the sound over the metrical place of the

absent fourth syllable, thereby producing the amphibrach of Ex. 26.

	III	IV
Phrase 2	In sparkling raiment bright . . .	
	8 1 2' 3 4' 5–6–7"	

Thought should be given to the trochaic cæsuræ of the words. Such trochaisings may be accompanied in iambic music by the trochaic stress of the weak particles (as these have been studied in the Beethoven *Op. 14, No. 2*, and the Grieg *Op. 46, No. 4*. You may get the æsthetic effect of trochaic stresses by well-sounding each z-sound in the following iambic line :—

	I	II
	The daisies, lilies, pansies, droop	
	8 1 2' 3 4" 5 6' 7"	

(25) *Ein' feste Burg.*

	I				II			
Phrase 1	Re-	joice	to-	day	with	one	ac-	cord
Counts	*8*	*1'*	*2*	*3"*	*4*	*5'*	*6*	*7"*
¼-pulses	*(a) 7 8 1–2"*		*(b) 3–4*	*5 6"*	*(b) 7–8*	*1 2"*	*3–4*	*5–6"*

The subdivisional counting indicates the subsidiary rhythms: (*a*) anapest (Ex. 13) in the bass; (*b*) dactyl in the melody (Ex. 14), with its long on the weak part of the metre (see Ex. 80, at *grave action*, and compare the "rising-trochee" of Ex. 42).

The diiambic measure may carry strong and impassioned music, or music that is light and active, as the *Sailor's Hornpipe*. In their lighter music, classical and romantic composers (Haydn, Mozart, Beethoven, Schubert, and Schumann) convert counts *4 1'* into a subsidiary anapest, and touch counts *2* and *3* with short whole-count notes. This is exemplified in the hornpipe, where—naming the pulse-rhythms from the position of the subdivisional counting—the opening measure is a compound-rhythm of *anapest-spondee*.

This subsidiary anapest, which is the ditrochee catalectic, may be the complete ditrochee; and the subsidiary spondee of counts *2* and *3* may be itself anapestic or ditrochaic. Such modification brings us back to gavotte rhythm, giving in the diiambic *measure* (counts *4 1' 2 3"*) what we have had in the ditrochaic *phrase* (pulses 4 1' 2 3"). See page 208, section (1).

It is not necessary to study the diiambic measure by means of pieces so elementary as the Chopin *C minor Prelude* or the *Death of Ase.*

(26) Beethoven: *Sonata in A flat, Op. 26;* the third movement, "marcia funebre, sulla morte d'un 'Eroe."

March. Ternary form, the second section no more than a single phrase, but of extreme emotional value.

Many counts are trochaised in the dotted-note proportion.

First Section. Four clauses, each of two phrases. Every clause is as :—

Clause 1

| | | |

THIRD SECTION. Three clauses; the last having only two measures, and being a continuation of the second.

Clause 1 is as the opening clause of the March.

Clause 2 I II III IV
8 1' 2 3" 4 5–6–7 8" 1–2–3 4' 5–6–7
piano cres (*h*) (*i*) *forte*

(*h*) let count *8* be phrased within the measure, creating cæsura between count *8* and the following count *1*. This creates in

(*i*) a massive trochee of four counts (*1–2–3* and *4*)—i.e. so far as the chords of the music are concerned.

fortissimo
Clause 3 I II
8 1 ⌐ *3" 4 5' 6 7–8"'*
(*j*) (*k*)

(*j*) the amphibrach of Ex. 22, with count *2* empty. The final particle of the amphibrach (count *3*), is to be touched firmly and distinctly, not gently, as in the "surrounded" of *Passion Chorale*, page 168.

(*k*) note that count *8* is incorporated in the measure, and that the iamb of counts *6 7–8* is loud and massive. In the corresponding portion of the recapitulated March, the *fortissimo* ends on count *5*, with the counts *6* and *7* receiving but a subdued iteration of the prevailing dotted note rhythm.

Trio. The ditrochaic cadency of the measure. Four clauses, all as :—

Clause 1 I (*l*) II III IV
1 2 3' 4" 5 6 7' 8" 1 2' 3 4" 5 6 7–8"'
p cres f ff p cres ff fz fz

(*l*) count *4* has, in most powerful circumstance and condition, the strong trochaic stress of the weak particle (Ex. 61, etc.)

The loud counts have a short anacrusis.

The above is scarcely more than metrical analysis. Study now by rhythmical analysis (page 132), and perceive more varied *motive*, deeper tonal solemnity, and further spiritual power. *Clause 1:—8 1 2" 3 4' 5 6 7"'*

Coda. Two clauses, gradually settling into the rising-anapest.

Clause 1	I		II		III		IV
	6 7" 8	*1–2' (m) 3 4*		*5–6–7" (n) 8*	*1–2 3 4'*		*5–6*
	piano	*cres*		*piano*	*cres*		*piano*

(*m*) the anapest, (*n*) observe that the cæsura in measure III is not as in measure I.

Clause 2	I	II	III
	(*o*) *7–8 1–2" 3–4*	*5–6" 7 8'*	*1–2–3*
	sf		

(*o*) in effect, counts *7–8 1–2* are a rising-spondee. The *fz* is vital.

(27) Schumann: *Ende vom Lied, Op. 12, No. 8.*
Ternary form, with large coda.

First Section. Ternary form.
A. One sentence, not repeated.*
Clause 1, phrase 1

I	II
(*a*) *8 1' 2 3"*	(*b*) *4 5' 6–7–8*

(*a*) The diiamb. (*b*) The amphibrach (Ex. 26) extended to take count 8. There are half-count notes in *8* and the latter half of *7*; I explain this subsidiary progression on page 221.

Clause 1, phrase 2

III	IV
(*c*) *1 2' 3 4"*	(*d*) *5 6 7"*
	sf sf

(*c*) The ditrochee (counts *1* and *2* are in double pyrrhic—*proceleusmaticus*, as in Grieg's *Hall of the Mountain Kings*). (*d*) The falling-anapest, with count *8* given to next phrase: see Ex. 69.

B. Two sentences repeated.

Second Section. The diiamb is converted to "anapest-spondee," as in the *Sailor's Hornpipe.*

Coda. This has the epitrite phrase of eight counts, in the order (*e*) *1–2–3 4'* (*f*) *5–6 7–8"*: (*e*) trochee, (*f*) spondee. Into this phrase enters the opening melody of the piece, in lengthier notes, and with overlapping of phrases.

* See page 224 for another analysis of the cadency of this sentence.

The last phrase but one begins with a single note in the bass ; the time of the phrase is free. The last phrase is an anapest of eight counts.

First section : *Mit guten Humor*, 150 half-pulse counts to the minute. Second section : *etwas lebhaft* (" quicker ").

(28) Brahms : *Ballade in G minor, Op. 118, No. 3.*

The clauses vary in length from two measures to seven. The six-measure clause is as four *plus* two, and the five-measure as two *plus* three, or, better, as two *plus* one *plus* two.

First Section. The foundation of the measure is the diiamb.

Second Section. The foundation of the measure is the ditrochee.

This *Ballade* is a powerful composition, and should be analysed rhythmically at a late stage of study. With intellectual knowledge of the cadency of the five-measure phrases, we have the sense of final mastery of music and the player. At present, the piece serves as sequel to Study 27.

(29) Schubert : *Impromptu in C minor, Op. 90, No. 1.*

IV

The Diiambus (Ex. 11) in quadruple-time :
(from the Spondee-rising, Ex. 8)

It is not necessary to make special study of the measure of the rising-iamb. I therefore give pieces where it may be observed as varying normal cadence, or as forming part of a compound motive.

Few, if any, familiar hymns are set in the rising diiamb, and hymns that are so set do not comfortably fit the cadence. English verse seems to prefer a stress on the first of two pulses rather than on the second, which is one reason why most of our hymns of trochaic metre agree better with the falling measure than with the rising. In *Hymns Ancient and Modern*, numbers 552 (" Look down upon us, God of *grace* ") and 615 are set to the diiambic tune called *Gloucester*. I quote the first verse of the latter ; to show how unnatural is the setting :

He sat to *watch* o'er customs *paid*
A man of *scorn'd* and hard'ning *trade ;*
Alike the *symbol* and the *tool*
Of foreign *masters'* hated *rule.*

The hymn "Sweet Saviour, in thy pitying grace" (No. 490, *Shottery*) is another bad example of the use of the diiambus-rising. A good example is Dyke's *Trinity College* and the little-known Christmas hymn (No. 483),—

From east to west, from shore to shore,
Let every heart awake and sing
The Holy Child Whom Mary bore,
The Christ, the ever . . . lasting King.

(Dykes has a delicate metrical sense). Attached to this Christmas hymn is a plain-song melody useful for well-poised quantitative reading; its prolongation of pulses intimates the elastic nature of musical time, and suggests a general principle of *rubato*.

The major stress-points in simple verse of hymn type, are—it seems to my mind and ear—the first, second, and fourth pulses of the four-pulse line. This produces the large amphibrachic cadency of the phrase, observed in Study 17. Organists and choristers should render hymns as follows (see Ex. 61, p. 169; also p. 139 and 242):—

I	I	II	I
2 1	*2 1*	*2 3*	*4 1*
He sat	to watch	o'er customs	paid,
A man	of scorned	and hard'ning	trade;
A-like	the symbol	and	the tool
Of foreign	masters'	hated	rule . . .

From east to west, from shore to shore,
Let every heart a-wake and sing
The Holy Child Whom Mary bore,
The Christ, the ever- -lasting King . . .

The structure of two bars of two counts and one bar of four counts, enters into instrumental music, but is not shown in notation. Its principle explains many tonal and temporal nuances, and lies at the base of some details of the *rubato*.

(30) Chopin: *Impromptu in A flat, Op. 29.*

Ternary form. Ditrochaic measures.

First Section. In three parts.

(1) Two clauses, as

I (*a*) II III (*b*) IV
1 2' 3 4'' 5 6' 7 8'' 1 2 3 4 5 6 7 8'' (*Ex. 87*)
sf sf sf sf

(*a*) the stressed count *4* as summit of slight *crescendo* (see Ex. 61).
(*b*) there is no cæsura between measures III and IV.
Clause 2 ends on count *7*.

(2) Three clauses, of varying cadency.
Clause 1 (count to the notes in the bass).

I II III IV
8 1' 2 3'' 4 5' 6 7'' 8 1' 2 3'' 4 5' 6 7''
(*c*) *sf* *tenuto* (*d*)

(*c*) each measure is in the falling-diiambic. (*d*) a *rubato*.

Clause 2

sf I II III
8 *1 2'' 3 4' 5 6'' 7 8' 1''*
(*e*) *ten* (*f*) (*g*)

(*e*) the ditrochaic is reasserted by means of an amphibrach (Ex. 71 (*a*)) in counts *8, 1, 2*. Observe that the Sustaining-pedal is used on count *2* to give weight to its music. The same occurs at (*d*).
(*f*) the rising-ditrochee.
(*g*) the rising-ditrochee, but cut short with count *1*, so as to provide for the ensuing rising-diiamb; therefore the rising-anapest of Ex. 70.

Clause 3

III IV V VI
(*h*) *2 3' 4 5''* (*h*) *6 7' 8 1''* (*i*) *2 3' 4'' 5 6' 7 8''*
tenuto

(*h*) the rising-diiamb.
(*i*) the rising-diiamb, but cut short with count *4* to provide for the ditrochee-falling of the measure VI. Counts *2, 3, 4* form therefore the amphibrach of Ex. 71 (*a*).*

(3) Four clauses.
Clauses *1*, *2*, and *3* are strongly ditrochaic, leading off as in

* For a general remark concerning these many interpolated amphibrachs see what I say in Section V of this Chapter, relative to *Ende vom Lied*.

part (1); but clause 3 is to be phrased as follows. Note how the Sustaining-pedal enters on the weak part of the pulses (counts *2, 4, 6, 8*).

Clause 3

piano I II III IV (I)
1 2' 3 4" 5 6' 7–8" 1 2" 3 4" (i) 5 6 7" (j) 8 1"
sf sf sf sf sf sf sf (k)

(*j*) a pause between counts *7* and *8*.
(*k*) an iamb, with its short (count *8*) well stressed.

Clause 4 (I) II III IV (*m*)
piano 2 3' 4 5" 6 7 8" 1–2–3–4—5–6 7 8
(*l*) (*i*) *forte* *sfz sfz*

(*l*) the diiamb-rising.
(*m*) the *marcato* of counts *7* and *8* is very important.

Middle Section. Six clauses, each of eight measures. Typical Chopin melody and decoration.

Third Section. As first section, up to the point of clause 4 of Part (3). I analyse from that clause inclusive.

(3) Clause 4.
Measures I II III IV I
piano 2 3' 4 5" 6 7' 8 1" 2 3' 4 5" 6 7' 8 1"
(*l*) (*l*) (*n*) (*n*)

(*n*) chords, to be played *sotto voce*.

Clause 5 is exactly the same as clause 4.

Clause 6 II III IV
(*Ex. 88*) (*o*) 𝄽 𝄽" 𝄽 𝄽"' *6 7' 8 1"* (*p*) 𝄽 𝄽' (*i*) 𝄽 𝄽 𝄽"

(*o*) an empty measure, counting *2 3' 4 5"* (see page 37 *n.*).
(*p*) another empty measure, counting *2 3' 4 5 6"*

Clause 7 I II III
(*q*) *7 8' 1–2* 𝄽 𝄽 (*r*) *5–6 7–8 1–2–3–4"*
sf

(*q*) the anapest-rising (that is, the ditrochee catalectic).
(*r*) the phrase-anapest of eight counts.

Tempo and style. *Allegro assai, quasi presto.*

(31) Beethoven: *Sonata in G major, Op. 31, No. 1;* the last movement.

Ternary form, with important coda, in which are changes of *tempo* and empty measures. The empty measures in the early part of the coda are rising, and so count to *3 4' 1 2"*. Those in the last clause are falling, and so count *1 2' 3 4"*. The loud chords in the final measures come on counts *3 4* and *7 8*.

The rhythm of the opening of the piece is as Ex. 81. Therefore the first motive of the compound is the anapest counting *7 8' 1"* (Ex. 70), and the second motive is the rising-diiamb.

V

The Subsidiary Amphibrach (Ex. 71 (*a*))

Measure II of *Ende vom Lied* contains, in its last three counts, a minute manifestation of the cadency studied in the coda of the Beethoven *andante*. We observed the rhythm in the Beethoven by help of quickened time, and we shall observe the rhythm in this Schumann by help of greatly enlarged time (see page 200).

There is material in these last three counts of measure II of extreme importance for the student of rhythm. Knowledge may be derived from their four notes that can be supplied to music of every type and character,—slow, quick, melodic, solidly chordal, lightly decorative, serious and impassioned, or humorous and fanciful. And so I analyse the notes closely, and ask you to regard the occasion as one for patient constructive thought.

The measure controls counts *4, 5, 6, 7,* and *8,* of the phrase. Chords are struck in counts *4, 5,* and *6.*

We are to study measure II as an individual entity, closing our minds to all considerations but what lie in the five counts. We will use the count-numbers *8 1 2 3 4,* and manipulate the word *confiding.*

Worked into the dimeter catalectic iambic

II I
("We've all been most *confiding*")
4 5' 6 7" 8 1 2–3"

our word becomes the amphibrach, taking counts (*a*) *8 1 2–3* in quadruple-time. Count *4* is thus empty, and the value of the amphibrach is that shown in Ex. 26.

Treated as in tunes *Erk* and *Passion Chorale*, it becomes the amphibrach of Ex. 22—(*b*) *8 1–2 3* / *con-fid-ing* (see page 168).

Now as the iamb may be extended to a feminine-cadence, so may this amphibrach. The result is

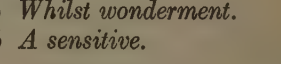
8 1–2 3 4
" We all have most *con-fid--ing-ly* " (*c*).

The resulting figure (*c*) is the second pæon, short-long, short-short.

Now, again, the contraction of the amphibrach of Ex. 22 (counts *8 1–2 3*) to the amphibrach of Ex. 26 (*8 1 2–3*) may take place within this pæon, producing *8 1 2–3 4* / *con-fid-ing--ly* (*d*). This is a short-short, long-short, and is therefore a third pæon. But since its main metrical stress comes on a short, and its long is effected by syncopation, the figure (*d*) is a third pæon by syncopation. There are delicate reasons why a composer might adjust the following verbal phrases to the syncopated *pæon tertius* :—

Ex. 44 *the unsun'd heaps.* Ex. 53 *Whilst wonderment.*
Ex. 52 your light sisters. Ex. 55 *A sensitive.*

So much for the half-pulse movement of measure II of *Ende vom Leid.* The quarter-pulse notes at the end of the measure, the last two of which represent the final count of the pæon, bring us to the matters that, as I said, are of extreme importance in respect of clear musical articulation.

We abstract from the Schumann measure counts *6*, *7* and *8* (i.e. counts *2–3* and *4* of the pattern (*d*) above), and contemplate them in the absolute. They form the figure 

(Ex. 89). For convenience we will count the major particles of time as from 1, and will consider the minor particles as half-pulse counts. This establishes the counting shown in Ex. 89.

The figure now stands converted to something of a molossus character (Ex. 27).

What is its inner structural cadency ? Is it to be counted

(*e*) 1–2–3 4' 5 6"
wan——der lone–ly

or as

(*f*) 1–2–3" 4' 5 6"
lone I wan-der ?

In other words, is this compound motive :—
(*e*) a ditrochee, the first member of which takes pulses 1 and 2 (counts *1–2–3 4*) and the second member of which takes pulse 3 (counts *5 6*) ; or is the motive compounded of :—
(*f*) a trochee catalectic of three counts, with all the quantity of the trochee given to the one particle present, that is, the long ; *plus* the ever appearing amphibrach of three counts (Ex. 71 (*a*)) ?

We must remember that we are contemplating these four notes in the abstract, without thought for how they appear in *Ende vom Lied*. Obviously the answer to the question is vital, and for these reasons : if the inner cæsura is as (*e*), count *4* is a suffix, to be touched as such, and there will be certain *rubato* in counts *3 4*, with a swift taking up of counts *5 6* ; if the inner cæsura is as (*f*), count *4* is a prefix, to be made consonant-like in touch, and there will be a different order of *rubato*.

In nearly all cases, the answer is provided by the composer's phrase-marks and accents. I venture a general rule, however (though it is a rule so very general in character and application, that exceptions perhaps equal observances) :—Beethoven prefers (*e*) : Schubert, Schumann, and Chopin prefer (*f*). The distinction establishes the fundamental difference between the Classic composer and the Romantic : (*e*) is powerful, rugged, and intense ; (*f*) is easy, direct, and voluptuous. Bach did not phrase his music ; but I think he requires (*e*), which is what in ordinary performance we do not give his music. When Beethoven has (*f*), it is with powerfully articulated prefix in the amphibrach.

Ex. 89 shows this figure as *falling* from pulse 1 to pulse 3. It is connected with Ex. 69. But the figure may exist as from pulse 3 to pulse 2, whereupon it becomes connected with Ex. 71 (*a*) and Ex. 77. It may appear even in connection with Ex. 70. In *Ende vom Lied* it begins on the weak particle (count *6* of the piece), and is syncopated over the strong, as if from Ex. 71*a*.

The foregoing may strike the student as argument " fine as a skein of the casuist Escobar's," though I believe it is not " worked on the bone of a lie." The gain to be derived from it, rests mostly with music in triple-time ; but the matter appertains little less to quadruple-time music.* One thing is certain—with its principle learnt and applied in connection with four-time cadences the more involved and subtly moving triple-time cadences are robbed of half their intricacy and ambiguity.

* When advanced in knowledge, and patient in mood, you may apply

(32) Schumann : *Novellette, Op. 21, No. 1,* (page 196).

Fourth Section. The short figure on which this ordinarily troublesome passage is constructed, is (*f*), the figure of the " catalectic-trochee of three subdivisional counts *plus* the amphibrach of three subdivisional counts " ; rising rhythm, and therefore syncopation, as if derived from Ex. 71*a*.

A different aspect of the amphibrach in (*f*) is displayed in the following studies, Nos. 34 and 36.*

VI

Supplementary Studies

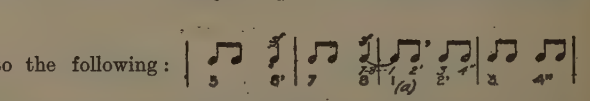
(33) Schubert : *Sonata in A minor, Op. 143 ;* the first movement. For the dotted-note trochee of the half-pulse.

(34) Brahms : *Capriccio in G minor, Op. 116, No. 3.*

(35) Bach : *Fugue in B flat minor,* from *Book I, Well-tempered Clavier.*

(36) Beethoven : *Sonata in D major, Op. 10, No. 3 ;* the last movement, and (37) the first movement.

(38) Schubert : *Sonata in D major, Op. 53 ;* the last movement.

these remarks to the following : 

(Ex. 90), which is bars 9–12 of the finale of Beethoven's *Sonata in E flat, Op. 27, No. 1.* (*a*) the rhythmical climax of the phrase.

I gave the following (page 216) as the analysis of the opening sentence of *Ende vom Lied* :—

I II' III IV"
8 1 2 3" 4 5' 6–7–8 1 2' 3 4" 5 6 7"

This analysis is not entirely the true one. I used it, however, first because I could then bring the composition immediately into our course of study, and secondly because I found in the music—as thus analysed—material for the present close discussion of an important rhythmical *motive.* The true analysis of the sentence is :—

I II III IV
8 1" 2 3' 4 5" 6–7–8' 1 2" 3 4' 5 6 7"
(*a*) (*b*) (*c*) (*d*) > >

(*a*) iamb, (*b*) diiamb, (*c*) spondee of counts *6–7–8* and *1–2,* decoratively inflected, (*d*) the trochee of counts *3 4,* and the amphibrach of Ex. 71*b*. See for the stresses upon counts *6* and *7*, the remarks on page 169.

* Observe in Ex. 60 (*a*), at the words *hope of ev'ry,* how exceedingly commonplace the motive of (*f*) may be in triple-time ; and again, at the words *Church's suppli-* how (*e*) may have, on the short of the trochee (*-ch's*) that special stress of the weak particle of which I have so often spoken.

CHAPTER XXVI

RHYTHM OF PHRASE AND CLAUSE

I

In duple-time, with octuple extension of the metrical counting, the numbers 1, 5, 3 and 7, are strong. In triple-time counting the strong numbers are always 1 and 4 ; and 2 and 5, or 3 and 6, according to circumstances. Counting might show the strong and weak measures. Thus instead of counting from I on to the end of the clause, we might plan the numbers to begin on III, IV, VII, and so forth, in order to bring the strong counts upon the strong pulses.

In Chapter XXV, I adopted, for the most part, the simple plan of counting measures from I onward. In the coming chapters I adopt, where convenient, counting which shows cadential rise and fall. But I cannot do this always, for an important reason. It is desirable that a recurrent passage should have the same set of counts. Where the clause is irregular, the irregularity puts a stop to such recurrence. Therefore when the clauses vary from the normal sequence of measures, we have to return to simple non-rhythmical laying out of measures.

It would be possible to count cadentially in measures, even in irregular constructions, were we to jump or repeat a measure-count once in a while ; but the practice is dangerous, though it serves to show at times how music is varied by elision and addition of measures.

The rhythm of an eight-measure clause may be of the same varied character as the rhythm of an eight-count measure. It may be diiambic, ditrochaic, or amphibrachic, and it may be syncopated. Syncopation of measures, I should remark, is not tying of notes, but altering of cæsuræ and displacement of stresses.

Let me describe a few possible rhythms of the ordinary eight-measure clause.

In quick music, the measures may lie as

Phrase (1) *Phrase* (2)
V VI' VII VIII" I II' III IV"

Here the clause has cadential climax in the middle. Phrase 1 rises into phrase 2. The phrases themselves are falling-cadences, each a ditrochee-falling. Composers mark such phrases *sf* on measures V and I. Beethoven runs a *crescendo* up to measure II, and then softens the tone for measures III and IV, often with a plain invitation that we shall *rubato* the time on those measures. In Schumann, there may be stress and *rubato* in VII.

Convert the above to the phrase of the falling-diiamb, and repeat the same remarks: IV V' VI VII" VIII I' II III". With this rhythm, there is more scope for *rubato* in measures II III".

Convert the two foregoing into rising diiambs and ditrochees of the phrase :—

(*a*) VI VII' VIII I" II III' IV V"

(*b*) III IV' V VI" VII VIII' I II"

The entire clause may be a falling inflexion, except for one or two anacrusic measures: VIII I' II III" IV V' VI VII". The faster the music, the more it is likely to be a long falling rhythm. Measure VIII of this last quoted rhythm will be very energetic.

The eight measures become amphibrach by such a change of cæsura as the following: VII VIII' I II III IV' V VI". There is usually power now in measures II and III, and perhaps something tumultuous in measures V and VI.

Six of the measures may form into molossus phrases:—

Phrase (*a*)	*Phrase* (*b*)	*Phrase* (*c*)
I II'	III IV V'	VI VII VIII"

Always now is swelling *rubato* in VII, and usually quietude in V; while VI, being prefixal instead of suffixal, will perhaps have sharpness and precision of attack.

Clauses of six measures will be either as the spondee (IV V VI' I II III") or as the molossus (I II' III IV' V VI"), with the permutations that may be rung on six counts.

Clauses of five measures, which are almost as frequent as those of four and eight in the music of men of the enormous energy of Bach, Beethoven, and Schubert, are as I II III' IV V"; or I II' III IV V", or I II' III IV" V"". The last is Hungarian.

Clauses of nine and eleven measures, also clauses of seven, have equal variety.

Of the normal four or eight measures, one, two, or three measures may be elided. It is at the end of a piece, when energy is crowding to a climax of expression, that elision is likely.

A frequent form of elision is for a clause to enter on the measure which ordinarily represents the finishing of the clause preceding :

ten
I II' III (IV")
V VI' VIII VIII"
sf

Theorists call this overlapping. The elision causes a weak measure to become a strong one. The overlap may take place anywhere :—

(*a*) I II' (III IV")
(*b*) V VI' VII VIII"
(*c*) *V VI' VII VIII"*

(*a*)–(*b*) is six measures for eight, and (*a*)–(*c*) five for eight.

There is no need for us, whose work is with ear, and not with eye, to retain the idea of overlapping. Our turn is better served by the idea of elision. A measure cannot be both strong and weak at once, except in choral music, where at a single moment one voice finishes and another begins, or in strictly polyphonic music for instruments. And even then the measure has but one character, so far as the forward rhythmical cadency is concerned. Yet see the Schumann on page 196.

The incontrovertible guides to rhythmical structure of clause and sentence, are harmonic progression, and accent-marks. I do not mention harmony in this book, because our study is already sufficiently occupied. I draw constant attention to accent-marks ; and I now give here the general rule, that accentuations are very often but as devices for enforcing the rhythmical character of the passage containing them. Accents that are not straightforwardly metrical, but come as do accidental sharps and flats in harmony, are considered as arbitrary decorations on the part of the composer. As a fact, however, they are no more arbitrary than barlines. But their principles are not yet scientifically elucidated. The player-pianist has not hitherto been able to *sforzato* notes in unexpected places, because he has not known

why they were there. Yet it is actually as easy to stress the fourth note of a passage as the first; and if the playerist knows rhythm as well as he ordinarily knows metre, he can make prominent any note which may be touched with the pedal-stroke, or isolated by the Control-levers. When the speed is too fast for this, or the note obscurely situated, he cannot accentuate the note physically. But he can accentuate it quantitatively. Therein lies the golden principle of this new art of musical performance, as I take occasion to say in a footnote in Chapter XXVII (page 269).

In Chapters XXV and XXVII, I avoid pieces where clause construction and cadency is complex. In Chapter XXVIII, I combine dactyls and complex clauses into one department of study, helped by the circumstance that the dactyl motive, and clause irregularity, happen to be characteristic of the same type of music, namely, Hungarian. Here I set a few pieces for study at the reader's leisure, by no means intending them to be worked at before Chapters XXVII and XXVIII are completed—except the first piece of the group.

(1) Mozart: *Sonata in D;* the last movement—*Tema with Twelve Variations.* (Composed 1777.)

The same sequence of clause is maintained through each variation, even the last, where the metre changes from quadruple to triple. Each variation should be worked at as a study in pianoforte style of the lighter and more refined type. The composition belongs to player-piano literature much as Clementi's *Gradus ad Parnassum* belongs to pianoforte literature.

The last variation is dealt with in Section III of Chapter XXVII. (The counting in italics of the following abstract, represents the relation subsisting between quadruple and triple times.)

The Theme is in binary form. Part 1 has a two-clause sentence, repeated. Part 2 consists of two clauses, the first containing five measures; this part also is repeated.

Part 1. Clause 1

	III	IV	I	II
Theme	7 8 1–2'3 4"	5 6'7 8"	1 2'3 4'	5–6"
Var. 12	*6 1 2' 3"*	*4 5" 6*	*1 2 3*	*4–5"*

Clause 2 is of the same cadential progression.

Part 2. Clause 1

III				IV			V			I	II
piano				*forte*			*piano*			*fp*	
7	8'9	10'	11 12"	1	2' 3	4"	5	6' 7	8"	1–2	3(4 5 6)"
6	*7' 8'*		*9"*	*1*	*2 3*		*4*	*5 6"*		*1–2—3*	*4(5)*

Clause 2 is of the same form as Clause 2 of Part 1.

There is a coda to the Twelfth Variation. This contains the change of rhythm whereby a piece constructed in the falling-phrase is made to end with a I–II phrase of accumulated cadential power. I therefore analyse Clause 2 of Variation 12 (which is in triple-time), Part 2, and its coda :—

Clause 1 of the repeat of Part 2, ends with 2 3 4 5 in soft octaves, each count one octave, and the music low in the bass.

Clause 2 (as Clause 2, Part 1, but with the original measure I now as measure V) :

forte	III		IV		V		
6	*1*	*2 3'*	*4*	*5 6'*	*7*	*8*	*9"*
					(*c*)		

(*c*) Let the tone accumulate, and play *ritardando*, as though the next measure were to be the finish.

I		II		III		IV	
1	*2 3'*	*4*	*5 6"*	*1*	*2 3'*	*4*	*5 6"*
		(*c*)				(*d*)	

(*d*) This measure is the last of the threefold utterance of the idea of measure V. Its *rubato* may be well pronounced.

I		II	
1	*2 3*	*4–5*	
(*e*)			

(*e*) In time, swiftly and lightly.

Theme. *Andante.* 138 of the counts to a minute.
Variation 11. *Adagio cantabile.* 76 of the same to the minute.
Variation 12. *Allegro.* 152 counts to a minute.

(2) Beethoven : *Sonata in E, Op. 14, No. 1 ;* the finale.

First Section. In two parts.

Part 1. Sentence 1 :—

piano *cres p*
III IV' V VI" VII VIII' I II"
4 5' 6 7" 8 1 2 3" 4 5 6 7' 8 1 2 3"
7 8 1–2' 3 4 5–6" *7 8' 1 2–3 4'5–6"*
sf

Sentence 2 : as sentence 1, but of six measures :—

cres p (rubato)
III IV' V VI" I II"

Sentence 3 : a continuation of the idea, and of the phraseology, of the latter part of sentence 2 :—

cres *forte. . . .*
III IV' V VI VII' I II
4' 5 6' 7" 8 1 2'3 4 5 6' 1 2 3"
tr tr

Sentence 4 :—

piano *pianissimo* *dim pp*
III IV' V VI" VII VIII' IX I II"

Part 2. Sentence 5 : as sentence 1.
Sentence 6 :—

cres *forte* *sfz* *sf* *sfz*
III IV' V VI" VII VIII" I II"

Middle Section. See Study No. 25 of Chapter XXVIII (page 290). There are in this Section most delicate appearances of the three-measure phrase (III I II) amid the prevailing two-measure phrases (I II).

Third Section.

Sentence 1 (take first sentence of Section 1).
Sentence 2 (take *third* sentence of Section 1).
Sentence 3 (as fourth of Section 1, but with a prolongation) :—

piano *pianissimo* *ppp*
III IV' V VI" VII VIII' IX X' I II"
1 2–3

Sentence 4 :—

piano *forte*
III IV' V VI" VII VIII' I II"
1 2 3 4"

Sentence 5 :—

sf
III IV V' I II"
5 6' 7 8' 9 10" 1 2 3
1–2 3 4' 5–6 7 8' 9–10 11 12" 1 2 3 4 5–6
(*a*) *sf* *sf*

(*a*) dactyls.

Sentence 6 :—

pp *p* *ten* *a tempo*
III IV' V VI" VII VIII' IX X I II"
9 10' 11 12' 1" 2 3"
cres *3' 4 5–6"*
forte

(3) Schubert : *Impromptu in E flat, Op. 90, No. 2 :* an important technical piece for the player-pianist, and a highly intricate rhythmical study. Counting in twelve-pulse groups is convenient for first study, but the rhythm is to be established only by counting in measures.

First Section.

Part 1. Three clauses, as :—

Clause 1.

Measures VI VII' VIII I" II III' IV V"
(3) 4 5–6' 1 2–3

Part 2. Three clauses :—

Clause 4 (i.e. from the start of the piece)

pianissimo (*three measures*) (*falling-cadence*)
VI VII' VIII I" II III" IV V VI' I II"
4 5 6' 1 2–3 4 5–6" 1 2 3'4–5–6"
sf *sf*

Clause 5

(*rising-cadence*) (*falling-cadence*)

III I' II III" IV V' I II"

7 8 9' 1 2–3" 4 5 6' 1 2–3" 4 5–6' 7 8–9" 1 2–3 4–5–6"

fp *fp* *fp* *fp*

Clause 6

decrescendo *cres* *dim*

III IV V——VI' VII VIII—IX——I"

7 8–9 10 11–12' 1 2–3–4–5–6" 7 8–9 1–2–3–4–5–6 1–2–3

sf *sf* *sf* *sf*

Part 3. Four clauses :—

Clause 7 (as Clause 1)

cres

II (*as* VI) III' IV I" II III' IV V"

Clause 9

fortissimo (*three-measure phrases*)

VI VII VIII" I II III' IV V VI"

4 5–6 1 2–3 4 5–6" 1 2–3 4 5–6 7 8–9 *sf* *sf* *sf*

sf *sf* *sf*

Clause 10

I II III IV' I II"

1 2–3 4 5–6 7 8–9 10 11 12" 1–2–3 4–5–6

sf *sf* *sf* *ff* *fff*

The last two chords are the final elements of the accumulating energy which prepares for the Middle Section.

Middle Section. Every clause has characteristic and individual accentuations. The signs are rarely transcribed correctly on the roll.

Part 1. Five clauses. The pulse-counting may still be in twelves.

Clause 1

fortissimo ben marcato

III IV' V VI" VII VIII' I II"

7 8–9' 10 11–12" 1 2 3' 4 5–6 (*a*)

sf *sf* (*cres dim*) *sf*

(*a*) in measures V and I, and in most parallel measures in later clauses, give a *cres* to pulse 1, and a *decres* to pulses 2 3.

Clause 2

piano *forte* *ff* *piano*
III IV' V VI" VII VIII' IX X" XI XII' I II"

Clause 3

fff *piano* *ff* *piano*
III IV' V VI" VII VIII' I II"
7 8–9 10 11–12 7 8–9 10 11–12
ffz *piano* *fz* *piano*
(*b*) (*b*)

(*b*) observe the *sforzato* discord, and its resolution in the next measure.

Clause 4

f *ff* *f* *ff*
III IV' V VI" VII VIII' I II"

Clause 5

ff *sf* *sf* (*tenuto*) *forte*
III IV' V VI" VII VIII' I II"
(*c*)

(*c*) the middle of the Section.

Part 2. Five clauses. Note the changes of cadency of clause and phrase. Two " strong " measures will be adjacent, causing a rising phrase to be followed by a falling phrase, and *vice versa*. There is syncopation induced by change of ictus within the measure (page 259), with resulting contraction of the length of the clause. Note in particular the beautiful effect of the transition from the tumultuousness and disturbance of the Middle Section to the direct energy of the Third Section.

Clause 6 (take Clause 1 again, but *piano*).

Clause 7 (take Clause 2 again, but *forte* in the first phrase—that is, measures III IV' V VI").

Clause 8 (take clause 3 again).

Clause 9

forte *cres*
III IV' V VI VII" I II' III IV V"
1 2–3' 4 5–6" 7 8' 9 10' 11 12" 1 2–3' 4 5–6" 7 8' 9 10' 11 12"
sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Clause 10

fortissimo				*dim*			*decres*	
VI	VII	I'	II		III'	IV	V"	
1 2'	3 4'	5 6"	1–2–3–4–5–6'			7–8–9–1–2–3"		
	sf	*sf*						

Third Section as First; therefore take again Clause 1 of First Section, which picks up in respect of measure-counting and pulse-counting from the position established at the end of the Middle Section.

Coda. Four clauses.

Clause 1 (take Middle Section, Clause 1, *fortissimo*)

Clause 2 (repeat the foregoing)

Clause 3

fortissimo accelerando										*rubato*
III	IV'	V	VI"	VII	VIII'	I	II'			III"
7 8–9'	10 11–12"	1 2 3'	4 5–6"				4 5–6"			7 8 9"

Clause 4

fortissimo															
I	II'	III	IV"	V	VI'	I	II"								
1–2 3'	4–5 6"	7–8 9'	10–11 12"	1 2 3'	4 5 6"	1–2–3	4–5–6								
sf	*sf*	*sf*	*sf*	*sf*	*sf*	*sf*	*sf*	*sfz*	*sfz*						

(4) Brahms: *Variations, Op. 21, No. 1, in D major.*

I II' III IV" V VI' VII VIII' IX"

(5) Beethoven: *Sonata in B flat, Op. 106;* the second movement.

(6) Beethoven: *Sonata in A flat, Op. 26;* the last movement.

(7) Schubert: *Sonata in A minor, Op. 42;* the third movement.

(8) Brahms: *Hungarian Dance in G minor, No. 1.*

(9) Bach: *Gigue* from *English Suite in D minor.*

(10) Brahms: *Hungarian Dance in D flat, No. 6* (see page 109),—analysis of the opening sentence. There are two pulses

to a measure, and each pulse has one low bass-note; but there is one measure that has three pulses.

Measures II III IV I
½-pulses *3 4 5 6" 7 8 9 10' 1 2 3 4" 5 6 7 8' 1 2 3 4"*
f sf p sost *rit*

II I II III
5 6 7 8' 1 2 3 4' 5 6 7 8' 1 2 3 4"
f vivo
IV I·
1 2 3 4' 1 2"
sf piano

II

Quintuple and Septuple Metres.

Pieces in metres uniformly of five and seven pulses are rare and not difficult to play.

(1) Tchaikowsky: *Symphonie pathétique, Op. 74;* the second movement.

I II
1 2· 3 4·
1 2' 3 4 5" 6 7' 8–9–10"

(2) Chopin: *Sonata in C minor, Op. 4;* the third movement.

I II III IV
1· *ten* 2 3· *ten* 4 1· 2 3· 4
1 2 3' 4 5" 6 7 8' 9 10" 1 2 3' 4 5" 6 7–8' 9 10"
sf *sf*

(3) Brahms: *Variations on a Hungarian Song, Op. 21, No. 2.*

I II
1· 2 3 1· 2 3
1 2 3' 4 5 6 7" 1 2 3' 4 5 6 7"

(4) John Heath: *Six Inventions,* "Endeavour," *No. 5.*

I II III
1 2' 3 4' 5 6 7" 1 2' 3 4" 5 6–7 1 2"

ten IV *ten* V
3 4 5' 6 7' 1 2" 3 4 5' 6 7' 1 2"

The motive cæsuræ change constantly. The last measure but two has six counts.

(5) Kalinnikov: *Chanson triste.* Count 1 2 3' 4 5"

CHAPTER XXVII

TRIPLE-TIME

I

Spondee or Molossus ?

It is not easy to discuss triple-time without ambiguity, because there are—or seem to be—two sorts of triple-time movement.

The one sort is where the *measure* is as the molossus ; that is, where the measure is as a unit of three pulses, each pulse divisible by the power of two :—

(1) *Measures*	I			II			
Pulses	1	2	3'	4	5	6"	
Half-pulses	*1–2*	*3–4*	*5–6*	*7–8*	*9–10*	*11–12*	

This is the sort of triple-time which is outlined from Ex. 27 to Ex. 34.

The second sort is where the measure is as the spondee, with each *pulse* divisible by the power of three :

(2) *Measures*	I		II		
Pulses	1	2'	3	4"	
Third-pulses	*1–2–3*	*4–5–6*	*7–8–9*	*10–11–12*	

This second sort is indicated in examples 5–12, and around examples 15–25. In musical notation, two " bars " are occupied with the material of (1), and four bars with the material of (2).

In speaking, hitherto, of duple or quadruple in contrast and association with triple, I have had in mind triple-time of spondee-measure (2) ; except, of course, when I have made specific reference to the matters of Ex. 27, etc. Therefore there has not been danger of ambiguity. But we must be sure henceforth,

that we understand this problem of (1) the molossus measure with binary division of the pulse, and (2) the spondee measure with ternary division.

The complication is due to several circumstances :—

(3) The pulse of the molossus (1) is, by nature, an element capable of carrying, by primary division, an individual rhythmical motive. But though this is so, the three pulses of the measure will relinquish their individual powers, and affiliate themselves into a single-motive iamb,—trochee, or anything else. The measure then becomes, in appearance (and also in effect), as the half of a spondee measure (page 123, and Study No. 23, on page 250).

(4) The third-pulse particles of the spondee-measure (2), when subjected to subdivision, take upon themselves an individuality which approximates them to the whole-pulse of the molossus-measure. The third-pulse particle then carries a subsidiary motive, and the pulse as a whole becomes—again in both appearance and effect—as an entire molossus-measure.

(5) The two-measure *phrase* of the molossus (I–II of (1) above) will have an unbroken sequence of effect, with no noticeable cæsura between pulse 3 and pulse 4. The *phrase* will then be, in effect, as the *measure* of the other sort of time ; particularly if its material is treated as in paragraph (3).

The distinction between the two forms of triple-time leads, perhaps, to nothing of vital significance. It may be that there are not, in reality, two sorts after all ; and so it may be that the phrase of the one, and the measure of the other, are one and the same thing. But I personally consider this is not so, and that we have in music a " phrase " as outlined in (1) and another as outlined in (2), with the resulting differences of interior movement, cæsuræ, and cadential rise and fall. Theorists have discussed the problem seriously, to no final end. Composers have acted without consistency ; and often there is nothing in a piece of music to justify their way of noting their expressions. Speed is no guide. The molossus, which at base is slow and stately, may be quick ; and the spondee may be slow. I cannot discuss the problem from the position of musical science, and argue about time-signatures and metronome-marks. All I can do is to propound the problem, and to say that—for convenience of counting, mental construction of rhythm, comparison of duple and triple,

and pedalling—we must accept as a fact the existence of two sorts of triple-time, the one counting six from the basis of three units (1), the other counting six from the basis of two units (2).

Two further details should remain in our minds :—

(6) The subdivision of the pulse of (1), whereby the 1–2–3 counting passes into (4) the subsidiary counting of *1–2 3–4 5–6*, produces the same type of subsidiary or secondary motive as was produced in quadruple-time by the subdivision there of the pulse, which, as we will remember, converted the half-pulse counting of *1–2' 3–4"* into the quarter-pulse counting of *1–2–3–4' 5–6–7–8."* I think we must put aside the idea of primary and secondary motives in our thought on triple-time, and avail ourselves constantly of the clearer distinction of molossus and spondee measures. Thus in what follows in this chapter, the roman numerals indicate the measure, figures in ordinary type indicate the pulse, and figures in italics indicate the primary division of the pulse, as in Chapter XXV.

(7) The pulse of the molossus-measure may be divided, not by two, but by three :—

Measure	I		
Pulses	1	2	3
Third-pulses	*1–2–3*	*4–5–6*	*7–8–9*

Any pulse, or pulse particle, may be freely divided by the binary or ternary powers ; triplets and duplets alternating in the same voice, or occurring simultaneously in different voices. The two-note group is sometimes called a *duole*, and the three-note group a *triole*.

II

Relation of Triple and Duple

Three counts may stand for two, in the sense that a certain couple of the three counts represents a doubling of the quantity of a certain one count of the two. This statement, read quickly, sounds like a conundrum ; but it means that if two pieces of elastic substance, each an inch long, are placed end to end, and the half of one piece stretched out to the length of a full inch,

and fixed in that position, the result will be as the conversion of duple-time music into triple-time (see page 245).

Our first mental studies of three-time may be planned to illustrate the statement.

(1) *Measures* II I
Duple-time 4 5' 6 7" 8 1 2' 3"
All hail the power of Je—sus' Name
Triple-time *6 7–8' 9 10–11" 12 1–2 3' 4–5"*

Observe the feminine cæsura of the iamb "Of Jesus'," the richness of sound in the final syllable of the amphibrach so created, and the two notes of the melody in count 3; and then note this as illustration of the practice of Beethoven in his clause-cadences. The triple-time form might be $\frac{\text{Je-sus'}}{1\ \ 2–3}$

(2) 4 5—6 7 8' 1—2 3"
Our blest Re-deem-er' ere he breathed
6 7–8 9 10–11 12' 1–2 3 4–5"

4 5 6 7 8 1–2–3
His tend-er last fare-well
6 7– 8 9 10–11 12 1–2–3–4–5

The catalectic pulse becomes very long when filled out in triple-time. We shall see in the next study how in triple-time it is the custom not to fill out the quantity, and how there results from this a beautiful fineness and delicacy of rhythm, with gain in verbal expression.

(3) 1 2 3 4 1 2 3 4
Art thou wea-ry art thou lan-guid
4–5 6 1–2 3 4–5 6 1–2 3

1 2 3 4 1–2–3–4
Art thou sore dis-tressed
4–5 6 1–2 3 4–5–6

1 2 3 4 1 2 3 4
Come to me, saith One, and com-ing
7–8 9 1–2 3 4–5 6 1–2 3

1–2 3–4 1–2–3–4
Be at rest
4–5 6 1–2–3

The upper counting represents the metre of the tune *Stephanos*, to which we usually sing this hymn. The creator of *Stephanos* was the Rev. Sir H. W. Baker, Bart., and the tune was arranged in its current form by W. H. Monk, one of the musical editors of *Hymns Ancient and Modern*. (At the end of this phase of our study I give the outline of the tune *Christus Consolator*, which is the effort made by the Rev. J. B. Dykes, Mus. Doc., to encompass the cadences of this hymn.) The lower counting of (3) represents the natural flow of the metre, and reveals the natural significances of the words. My scanning will not, of course, admit *tempo di valse*. Observe the two notes on "Come *to* me," and compare "That *ad*-ored" in Ex. 57. The same movement takes place in the concluding measure of the *Allegretto* of Beethoven's *Moonlight Sonata*.

(4)

5	6	7			8	1		2	3		4		
Je-	sus	Christ			is	risen		to-	day		.	.	.
7–8	9	10–11			12	1–2		3	4–5		6		
5	6	7		8		1	2		3	—	—	4	
Al	.	.	.	le.	.	.	lu	.	.	.	ia.	.	.
7	8	9	10–11	12		1–2	3		4–5–6				

Consider carefully what happens to the half-counts in *alleluia* when the movement is passed into triple. The two notes on 5 take each a separate count (*7* and *8*), and the two notes on 6 are compressed into the dimension of one count (*9*). The two notes on 8 go into the quantity of *12*.

(5)

5	6	7	8	1		2	3–4						
Wea-	ry	men,	that	still		a-	wait,						
7–8	*9*	*10–11*	*12*	*1–2*		*3*	*4–5–6*						
5	6	7	8	9		10	1–2	3–4					
Death	as	re-	fuge	from		thy	weep—	ing					
7–8	*9*	*10*	*11–12*	*1–2*		*3*	*1–2–3*	*4–5–6*					
5	6	7	8	1		2	3—	4					
Shrinking	from	the	blows	of		fate							
7–8	*9*												

Observe the scanning of "death as refuge" (*7–8 9' 10 11–12*), and compare Ex. 25. This disposition of the measure (trochee : iamb-falling) is of momently occurrence in music. The word

"weeping" might, in solo voice setting, take count *3* upon "-ing," producing a gentle syncopation, and modifying the weight of the pulse of counts *4–5–6* (see page 244, Study 15, at *coming*) :—

weep-ing.....
1–2 3 4–5– 6
I II

(6)

8 1—2 3
O sacred Head sur-round- ed
12 1–2–3 4–5
4 5 6 7 8 1–2–3
By crown of piercing thorn
6 7–8 9 10 11 12 1–2–3–4–5

The truer scanning, in triple-time, is :—

By crown of pierc-ing thorn
6 7–8 9 1 2 3 4–5

This rhythm makes poignant the word "piercing," which is the dominant word of the phrase, not its companion, the word "thorn." For the same reason as in Study 5, the word "surrounded" might be scanned to take counts

I II
12 1–2' 3 4–5.
sur-round-ed...

Thought fine as this makes us realise how delicate must the touch sometimes be on the final particle of the amphibrach of Ex. 22, etc. (page 168). Refer to page 168.

Triple-time is reduced to duple by reversing the above process. Material can be taken from the *Ancient and Modern* hymns :—

(7) No. 253, *Burford :* O Jesu Christ, if aught there be
That more than all beside . . .

(8) No. 290, *Wiltshire :* Through all the changing scenes of life
In trouble and in joy . . .

(9) No. 438, *Beatitudo :* How bright these glorious spirits shine!
Whence all their bright array?

(10) No. 20, *Angelus :* At even, ere the sun was set,
The sick, O Lord, around Thee lay . . .

(10 *a*) No. 238, *Martyrdom:* this tune, as is the case with *Burford* and *Wiltshire*, has a poem of which the second line is catalectic. Being in triple-time, it does not provide for the missing foot. The conversion to duple-time must therefore alter the cadences :—

4	1	2	3	4	1	2	3
As	pants	the	hart	for	cooling	streams*	
6	*1–2*	*3*	*4–5*	*6*	*1–2*	*3*	*4–5*

4	1	2	3	4	1–2–3	
When	heated	in	the	chase.		
6	*1–2*	*3*	*1–2*	*3*	*4–5*	

The coinciding of the weak word " in " and the strong count *1*, is what in music makes composers carry *crescendo* to the end of a measure, and give to the final particle a special stress. This nuance would not be required in the fourth line of the stanza :—

So longs my soul, O God for Thee,
And Thy re*fresh*ing grace

(11) The tune *Cloisters* (Ex. 60 (*a*)), becomes dignified when cast into quadruple-metre :—

1–2	3	4	1–2–3	4	1	2	3	4	1–2	3–4	
Lord	of	our	life	and	God	of	our	sal-va-tion			
1	*2*	*3*	*1–2*	*3*	*1*		*2*	*3*	*1*	*2–3*	

An old psalm-tune will exist in both metres, or it will settle nto one metre after being used originally in the other. There may be similar differences in the quantity of a measure. The *Old Hundredth*, for example (" Praise God from Whom all blessings flow ") exist in two versions (*a*) and (*b*), of which the latter has an enlargement of the pulse which converts the two measures into three :—

		II				I		
(12)	4	5	6	7	8	1	2	3
	(*a*) All	peo-ple	that	on		earth	do	dwell
	Sing	to	the	Lord	with	cheer-	ful	voice

It was usual in earlier English than ours (e.g. in Shakespeare verse and madrigal music) to stress weak particles like this " to," and Americans and Canadians still do the same. But it is not

* Or, better (*see page* 218) :—

4	1	2	1	2	3	4	1	
As	pants	the	hart	for	cooling	streams.		
6	*1–2*	*3*	*1–2*	*3*	*4–5*	*6*	*1–2*	

in the way of modern music to do so ; and thus comes about that strong stress on the short of an iamb with which music, both vocal and instrumental, is varied. Congregations instinctively stress " sing " in the form (*a*), creating a quintuple bar.

	III				I		II	
	7–8	9	10	11	12	1–2	3–4	5–6
(*b*)	All	peo-ple	that	on		earth	do	dwell
	Sing	to	the	Lord	with	cheer-	ful	voice

(13) Bishop Heber's " The Son of God goes forth to war " is in the dimeter iambic catalectic as regards its alternate lines. The hymn is sung to a quadruple-time tune—*St. Anne*—and also to a triple-time tune—*Old Eighty-first* :—

4	5	6	7	8	1	2	3
The	Son	of	God	goes	forth	to	war
6	*7–8*	*9*	*10–11*	*12*	*1–2*	*3*	*4–5*

4	5	6	7	8	1–2–3
A	King-ly		crown	to	gain
6	*7– 8*	*9*	*1–2*	*3*	*4–5*

(14) The form of the diiamb which allows the third particle to enter on count *2* or count *5* (as in Ex. 41 " our times *are in His hand* "), is usually a cause of strength in instrumental music. Another cause of strength is the choriamb, which appears in plain diiambic movement whenever one phrase ends with the feminine cæsura (taking count *6* into its compass) and the next phrase begins with trochee *plus* iamb. The choriamb is then as in Ex. 39–40. It appears as three notes of equal length followed by one note of two counts, phrased in simplest fashion as *1 2' 3 4–5*. Dr. Crofts, in the original form of his *St. Matthew*, has both the emphatic diiamb of Ex. 41 and the choriamb ; but in the modern form of his tune these features are lost :—

(14*a*) *Original*	6		7–8	9	10–11	12	1–2	3	4–5	
	Thine	arm,	O	Lord,	in	days	of	old		
	6		7–8	9	1		2–3	4–5–6		
	Was	strong		*to*	*heal*		*and*	*save*		
Modern	*6*		*7–8*	*9*	*1–2*		*3*	*4–5*		
	7	8	9		10–11	12	1–2	3	4–5	
	It	*triumphed*			*o'er*		disease	and	death	
	6	*7–8*	*9*		*10–11*					

Observe the curious power of the word "triumphed" in the original version, and the ugliness of "–umphed" in the revised form. The ugliness is due to the thin length of "tri-" and the stout brevity of "–umphed," as of a weedy man topped by a large round head.

(15) Dykes's attempt to overcome the problem of "Art thou weary," is as follows. His metre is the indubitable molossus measure.

| | | |

representing, its quadruple-metre equivalent, it may retain—in diminished quantity—everything that characterises its equivalent. This new aspect of the conundrum brings forward again the idea of two pieces of elastic substance. Imagine two pieces of material now of contractile rather than extensile nature, each two inches long, and scored alike. Let the half of one of these pieces be compressed into the dimension of a half-inch, but with retention of markings, as exact, clear, and duly proportionate within the half-inch as within the full inch. The result is as a three-pulse measure, in relation to a four-count measure (see page 239).

The following lines are in the measure of the dimeter trochaic, rising progression. We fix them in mind as cast into four-time :—

(16)

	II			I			
3	*4*	*1*	*2*	*3*	*4*	*1*	*2*
I	will	look	out	to	his	future	
I	will	bless	it	till	it	shine	

We next convert the movement to a three-count plan, retaining *1* and *2* intact :—

	II·			I·	
3	1	2	3	1	2
I	will	look	out	to	his	future
I	will	bless	it	till	it	shine

The result is the ditrochee of the molossus. "I will" and "to his" have gone into the space of one count; but each pair of syllables is still a trochee, and the two musical notes represented by the pair form a trochee likewise.*

This elementary illustration establishes the golden key to unlock mysteries and complexities of triple-time motives. *Whatever exists in four counts of equal length, can exist in three counts of equal length.* When in doubt as to the rhythmical character of a motive, or when unable to justify a use of prosodial terms, we employ this key. We determine which one of three counts stands for the particular couple of the four counts; we enlarge it, mentally, or on paper, to the dimension of its equivalent, and find then that matters become clear. From knowledge thus gained, we see the cause of special and apparently peculiar accents; and have scientific understanding of the nature of *rubato*, for the reason that many free-time effects are but as

* See page 52, *alleluia;* page 204, *myst'ry telling;* page 208 (Clause 5, at (*b*)); and page 223, at (*e*).

expressive approximations to the quantity of the equivalent. What stands for a "long," may be dwelt upon. I have heard Pachmann play mazurkas in a way that fitted the music to the counting *1–2 3 4*, with acceleration of the *1–2*, as well as to the counting 1 2 3, with retardation of the 1.

In order to see still more clearly into the matter, we will alter our counting to half-pulses. This gives us eight and six, the relative position of the particles being :—

I	II	III	IV
1–2	3–4	5–6	7–8
1	*2*	*3–4*	*5–6*
I		*II*	*III*

This example fixes pulse 1 of the triple as the pulse which has bipartite qualities. Reading the illustration in line, with smooth phrasing of hyphenated particles, and detached touching of individual particles, we arrive at :—

I	II'	III	IV"	V'	VI	VII"
1–2	3–4	5–6	7–8	*1*	*2*	*3–4* *5–6*

which is but our clause of seven pulses or measures,—the clause which in hymns counts as :—

III	IV'	I	II"	III	I	II"
5–6	7–8	1–2	3–4	*5–6*	*1–2*	*3–4*

As we noticed in the comparison between the large measure at the end of the Beethoven *andante* Op. 14, and the minute notes at the beginning of *Ende Vom Lied*, all rhythm is the same, from the rhythmised portion of a pulse, up to the largest measure, phrase, section, and indeed, entire composition. If we understand one manifestation of the matter, we have the principle that explains all other manifestations, both smaller and greater.

Now any pulse of the molossus-measure may be the bipartite member. Therefore any pulse may carry the individual motive. In Study 16 above it was the third pulse. In the following the bipartite pulse is the third :—

(17)

1	2	3		1	2	3
1–2	*3–4*	*5*	*6*	*1–2*	*3–4*	*5–6*
Whatso-		ever		eyes	terr-ene	
Be		the sweetest		his	have seen	
1–2–3	*4*	*5*	*6*			
1	2	3				

This the ditrochee-falling. The catalectic measure produces a musical value of three whole pulses; which, naturally, is the falling-anapest of Ex. 20 and Ex. 69. I set Mrs. Browning's italicised "*be*" to a dotted note. The immediate outcome of the sense-connection of the words in the third measure of the couplet, compels an affining of counts *4 5 6* (i.e. in the phrase "the sweetest"). These three counts form that minor amphibrach discussed at length in Chapter XXV.

Is it clear that *rubato* must attend the utterance of this little amphibrach, the centre of which is pulse 3, and clear likewise, that pulse 3 is of bipartite nature? (Consider again the first four notes of the *alleluia* in Study 4, page 240.)

Whatever the bipartite pulse, its place is the "secondary accent" of triple-time.

A question may come at this moment to trouble the student. The ditrochee of Studies 16 and 17 is constructed of two shorts and two longs, and therefore the motive would seem to be the ionic. No doubt the motive is the ionic; but to name it such would not help to formulate its shape, to understand its interior cadency, to phrase it, or to pedal it. The mind that would grasp the science of musical rhythm, than which nothing in art is more subtle and elusive, must be an elastic mind, non-combative, and friendly. A slightly similar question arose with Ex. 41, page 149.

(18)

| | | |

frequent use of the Sustaining-pedal between count *6* and the next count *1;* he does not mind if the pedal runs together discordant harmonies, but he releases the pedal immediately count *1* has struck its note.)

The task is too elaborate to show in full how motives of triple-time parallel those of quadruple. It is, moreover, one a student may execute for himself, with pencil and paper if the matter is too complex to perform mentally. I therefore leave this phase of study, offering in conclusion a scanning of a line from a hymn which shows one typical aspect of the diiambus in triple-time. If such treatment of material associated with religious practice hurts a reader, I can say that there are things in popular hymns which hurt the musician, and that my fabricated specimen of movement represents a type of hymn-rhythm that pleased Church people between, say, 1750 and 1850 :—

(19)

3 1—2' 3 1—2"
4 5' 6 1-2-3" 4 5 6' 1-2-3"
All hail the power of Je-sus' Name

3 1 2 3" 1 2
4 5 6 1-2 3-4 5-6 1-2 3
Let angels pros-trate fall (*empty*).

The orchestra would do something in the gallery to fill up the time of the last three counts.

(20) Mozart : *Sonata in D*, the *Theme and Variations* (Chapter XXVI). Study variation 12, as set out on page 228.

(21) Mozart : *Sonata in A*, the first movement.

The theme is in triple-time, to the phrase of the falling-ditrochee, as in Ex. 9. The last variation is in quadruple-time :—

	III			IV			I			II		
Theme	*1-2*	*3'*		*4-5*	*6"*		*1-2*	*3'*		*4-5*	*6"*	
Var. 6	1	2	3'	4"	5	6'	7	8"	1	2	3'	4"	5	6'	7	8"

(22) Beethoven : *Sonata in E flat, Op. 27, No. 1;* the first two movements (these are on the same roll).

(*a*) *Andante* (72 of the $\frac{1}{2}$-pulse counts to the minute) :—

	II				I			
$\frac{1}{2}$-*pulses*	5	6	7—8'		1	2	3—4	
$\frac{1}{4}$-*pulses*	*1-2*	*3-4*	*5-6*	*7-8*	*1-2*	*3-4*	*5-6*	*7-8*

The *andante* ends with ¼-pulse counts *5–6 7*. Let count *8* be as *12* for the sequel.

(*b*) *Allegro* (108 ½-pulses to the minute).

	II				I			
½-*pulses*	5	6	7	8	1	2	3	4
(8=)	*12 1 2 3' 4 5 6" 7 8 9 10–11" 12 1 2 3' 4 5 6" 7 8 9 10–11"*							
	forte		*piano*		*forte*		*piano*	

There are some splendid trochaic stresses, with detached chords, on the weak particles *6*, *12*, and *9*.

This *allegro* Middle Section ends with a long chord.

(*c*) The *andante* is resumed, ending with a chord that must be counted *1–2–3–4 5–6–7–8*. This chord is a *fermata*. Let the *fermata* acquire in mind the further counts *1 2 3* of triple-time, in preparation for the next movement. There must be no break between the *andante* and the *allegro molto e vivace*.

(*d*) *Allegro molto e vivace* (138 half-pulses a minute).

	II		III"		IV		I"
½-pulses	2	3'	4	5"	6	7'	8	1"
	4 5 6' 7 8 9" 10 11 12' 1 2 3" 4 5 6' 7 8 9" 10 11 12' 1 2 3"							

The above represents the opening clause. There are ten such clauses in the First Section. The last ends

	I"	
	1	2
	1 2 3 4–5	

(the Middle Section is to progress in the falling measure).

The clause-rhythm in the Middle Section is irregular :—

Part 1 (played twice) :—

	II"			I	II'	III	IV"	V	I
	3	4"		1 2'	3 4"	5 6'	7 8"	9 10'	1 2"
	6 1–2 3' 4–5 6"		*cres*				*ff*	*dim*	
	piano						(*trill*)		

Part 2 (played twice) :—

(*a*) II" I II III I'
3 4" 1 2' 3 4" 5 6' 1–2"

(*b*) II III IV I
3 4' 5 6" 7 8' 1 2"
cres *piano*

This *allegro molto e vivace* piece is, in all respects, mental as executive, one of the more difficult player-piano pieces in our repertory. The entire sonata, indeed, is difficult. I do not recommend study of it until late, and have brought it forward here because of the exceptional alternations between quadruple and triple metres (observe Study No. 31, page 297).

IV

Compound Motives of the Molossus (1)

Anapest-Amphibrach (page 200 *n.*)

(23) Beethoven: *Sonata in A major, Op. 2, No. 2;* the second movement.

First Sentence. Four phrases, each of six pulses, or twelve counts. The bass leads the counting (see page 237 (3)).

Clause 1 — *Empty in upper part*

Pulses 1' 2 3" 4 5——6" 1–2 3' 4 (5 6)"
Counts 1–2' 3–4' 5–6" 7–8 9–10–11–12" 7" 8 9 10 11 12"

Clause 2: ends upon counts *1 2' 3–4 5–6" 7–8 9"*. The remaining counts *10 11 12*, contain an amphibrachic link into the second sentence. (See Ex. 84, for the cadency of these counts *7–8' 9" 10' 11 12"*.)

Second Sentence. An interludial clause of four measures, i.e. twelve pulses.

Third Sentence. As the first sentence, but with elision :—

I	II'	III	IV'	V'	I	II"
1' 2 3"	4 5–6"	1 2–3'	4 5–6"	1 2' 3"	1' 2 3'	4 5"
piano	*sf*	*sf*	*sf sf*	*forte*	*ff*	*piano*

The sentence ends with counts *7–8 9"*

Fourth Sentence. The motive at first counts :—

6' 1 2 3' 4 5
10 11 12' 1 2 3" 4 5 6' 7 8 9"

See Ex. 86, page 209. This motive is the *amphibrach-anapest.*

The rhythms in the remainder of the piece reveal themselves to counting and observation of tonal nuances.

Largo appassionato. 88 counts to the minute.

(24) Schubert: *Sonata in B major, Op. 147;* the second movement.

First Section. The opening theme is as

1 2 3 1 2 3
1 2 3' 4 5 6" 1 2' 3–4–5–6"
(*a*) (*b*)

(*a*) the compound motive of Ex. 84; (*b*) the falling-anapest.

The second sentence has chords in the upper part, one chord to a count. The chord that comes on each even number is full and *arpeggiated;* the two-count motive of each pair of counts reflects the trochaic accentuation of the weak particle. The sentence is heralded by *5 6*, count *5* being a *fortepiano*. The sentence begins *pianissimo;* the fifth measure is loud, with a *sfz* on its count *6*.

Middle Section. The latter portion of First Section gradually establishes the rhythmical idea of the Middle Section. This idea is a movement in half-count notes. It is based on the "anapest-amphibrach" of Ex. 85. The figure contains twelve notes. Of these, the first five (counts *1*, *2*, and the first half of *3*) constitute the anapest portion, and the remaining seven (counts *4 5 6*, with the latter half of count *3*) constitute the amphibrach portion. This cadencing of twelve short notes into five and seven, is frequent in music. Measures I–V have molossus chords.

Coda. See Study No. 48 of this chapter.

Andante.

(25) Bach: *Italian Concerto;* the middle movement.

The bass maintains the rhythm of the "anapest-amphibrach" (Ex. 84). Counts *2 3* are low in pitch. It may suggest itself to the mind that the bass should be phrased, not

1 2 3 2 3 1
(*a*) *1 2 3' 4 5 6"*, but (*b*) *2 3" 4 5' 6 1"*

The latter phraseology gives an iamb (counts *2 3*) followed by a diiamb rising into the strong part of the bar (counts *4 5' 6 1"*). I do not think this reading the correct one. Accepting the phrasing (*a*), we may, on the authority of Ex. 71 (*b*), slightly stress the note on count *2*—i.e. the middle of the anapest.

The melody is florid, but—to my mind—restrained to the same basic rhythm as the theme of the middle part of Study 24.

Andante. The speed may be about 100 counts to the minute, but *tempo* must be flexible.

(26) Chopin: *Étude in C sharp minor, Op. 25, No. 7.* This piece shows a modern treatment of the idea of the Bach. It has two simultaneous melodies, one in the bass, the other in the treble. There is a brief opening *recitative,* in free time, but counting to *1–6 1–8, 1–6.*

Speed: 66 pulses (132 of the counts suggested by the accompaniment chords) to the minute.

(27) Bach: *Prelude in E flat minor, Well-tempered Clavier, Book* 1.

The music moves in solemn, yet impassioned, rhythm, a chord to a pulse. The melodic movement is free and florid, with greater emotional expression than the melody of the *Italian Concerto.* This melodic movement should be read as derived from the "anapest-amphibrach" of Ex. 85. Let the counting in six half-pulses be subdivided, so that the measure shall count to twelve quarter-pulses:—

Measure	I											
Pulses	1				2				3			
½-*pulses*	1		2		3		4		5		6	
¼-*pulses*	*1*	*–2–*	*3–4*		*5–6–7'*		*8*		*1–2–3*		*4"*	*

The subdivisional counting may be carried on in alternate groups of eight and four. This helps to establish the halves of the compound rhythm. Every note sounded after count 7 belongs to the second motive of the measure. In many places the *melos* floods irresistibly from the end motive of one measure to the beginning motive of the next.

Lento.

(28) Brahms: *Intermezzo in E flat minor, Op. 118, No. 6.*

This is a modern manifestation of the idea of the Bach *Prelude,* Study 27. Count *1 2' 3" 4' 5 6"*, from Ex. 85.

Andante, largo e mesto (*mesto* means "pensive").

* The minute cæsuræ of constantly moving music need not be in the same place in order to establish a foundational motive. The Schubert figure, and this Bach, are alike dependent upon the *anapest-amphibrach* of Ex. 85; yet the Schubert is (*a*) 1 2 3 / *1 2 3 5'6 7 8 1 2 3 4"* and the Bach is often

(*b*) 1 2 3 / *1 2 3 4 5 6 7' 8 1 2 3 4"*

(29) Chopin : *Polonaise in C minor, Op. 40, No. 2.*

First Section. The measure is the molossus, variously developed and decorated. The counting of Ex. 29 reveals the inner cæsuræ :—

Phrase 2.

Measures	I			II'		
Pulses	1	2	3'	4	5	6''
½-*pulse counts*	*1 2' 1 2 3 4''*			1 2'	*1 2 3 4''*	

Second Section. The opening phrase is as

sf
1 2' 1 2–3 4'' 1 2' 1 2' 3 4''
fortissimo . . . . piano . . . . .

or, in counting straight through the phrase

sf
1 2' 3 4–5 6'' 7 8' 9 10' 11 12''
fortissimo . . . . piano . . . . . .

Trio. The Middle Section of the piece begins after the return of the opening music. It is exceptionally claused, and has dactyls in some of its individual pulses. I abstract the construction of the first sentence :—

Measures	III		IV				I	
Pulses	7	8	9	10	11'	12	1	2''
	espressivo							
		II			III		IV	
(*a*)	3	4'	5	6	7'	8	9	10''
	pianissimo							
		I			II			
	11	12''	1'	2	3'	4''	5	6''
	diminuendo							

(*a*) a dactyl now comes for each pulse : pulse 6, however, has no dactyl, but two chords of equal quantity ; the rhythm should poise itself there for a moment. This remark applies also to pulse 10.

Allegro maestoso.

(30) Beethoven : *Sonata in E flat, Op. 7 ;* the second movement. The slow movement of Beethoven's fourth sonata is an example of the larger molossus. It contains in two sections the

" anapest-amphibrach " with half-pulses *1 2 3* empty, and half-pulses *4 5 6* filled with three tremendous *fortissimo* chords.

Largo, con gran espressione. 50 pulses to the minute.

(31) Schubert : *Sonata in A major, Op. 120 ;* the second movement.

This little piece deserves study because of its irregular length of clause. The motive of the measure is the familiar

1 2 3 4 5 6
1–2 3' 4 5 6" 1–2–3' 4 5 6",
III IV

charmingly maintained and varied.

First Section.

rubato

1st Clause . . . . III–IV I–II III–I–II
2nd Clause . . . . III–IV I–II III – IV I–II
piano forte piano

Second Section.

3rd Clause . . . . (3rd of the piece). The same form as the first clause.
4th Clause . . . . III–I–II
5th Clause . . . . The same form as the first clause.

Third Section.

6th Clause . . . . The same form as the first clause. In this the pulse is divided by three. The trochee of the original motive takes *1–2–3 4* of the new divisional counting, the amphibrach taking counts *5 6' 7 8 9"*. But in measures III–I of the last phrase, the phrasing becomes as *1–2 3' 4 5 6 7 8 9.* There may be a *tenuto* cæsura between *3* and *4.*
7th Clause . . . . Ten measures, as six and four.
8th Clause . . . . Ten measures, as six and four. The four are nuanced thus :—

V VI' I II"
forte piano pianissimo

9th and 10th Clauses are as the third and fourth.
11th Clause . . . . III–IV V–VI I–II

V

Compound Motives of the Molossus (2)

(Triple in relation to Quadruple)

Ditrochee-falling (*see pages 191–2*)

The rhythm for study in this section is that which counts :

Pulses 1 2 3
Counts *1–2' 3–4–5–6"*

Among the pieces will be found examples of the "*anapest-amphibrach*" (Ex. 84) of the preceding section.

When counts *1* and *2* have separate notes, the triple-time equivalent of the falling-anapest of Ex. 20 is formed. This anapest is used in the swiftest possible speed in : (*a*) triple-time —Beethoven : *Sonata in D, Op. 28 ;* the third movement ; and duple-time—(*b*) Brahms : *Hungarian Dance in F sharp minor ;* No. 17 of the set, the *vivace* sections.

(32) Chopin : *Mazurka in F, Op. 68, No. 3.*

First Section. The falling-ditrochee and falling-anapest :—

	I				II		
Pulses	1		2	3'	4		5—6"
½–pulses	1	2'	3—4	5—6"	1	2'	3–4–5–6"
¼–pulses	1–2–3	4'	1–2–3–4	5–6–7–8"	1–2–3	4'	

Middle Section. A troublesome detail of accentuation :—

Pulses 1 2 3' 4 5 6" 1 2 3' 4 5 6"
sf *sf*

Allegro, ma non troppo. 132 pulses a minute, the middle section faster.

(33) Chopin : *Mazurka in A flat major, Op. 50, No. 2.* (See Study 41 below.)

Introduction. The falling-iamb. The fourth phrase is the antispastus : *pulses* 1 2–3' 4–5 6", with the two longs tied together.

MIDDLE SECTION. The ditrochee, as in Study 32. In every bar *pulse* 3 is stressed.

Allegretto. 144 pulses to the minute.

(34) Chopin: *Mazurka in C, Op. 68, No. 1.*

Introduction. The falling-ditrochee of pulses 1 2 3. The trochee on pulse 1 is not dotted. The trochee of pulses 2–3 is stressed on the weak particle (in bars 1 and 3).

This piece contains the falling-iamb.

Vivace. 168 pulses to the minute.

(35) Chopin: *Mazurka in G, Op. 67, No. 1.*

The clause is cadenced as :—

	I		II'			III			IV"		
pulses	1	2	3'	4	5	6"	7	8	9	10	11	12"

measure I being rhythmically the strong, or master, point. Thus the clause is as a ditrochee-falling.

Vivace. 160 *pulses* to the minute.

(36) Chopin: *Mazurka in G, Op. 50, No. 1.*

The MIDDLE SECTION has a melody in the bass :—

1	2	3
1	*2'*	*3–4*	*5*	*6"*

Pulses 2 and 3 carry a dactyl.

Vivace. 66 *measures* to a minute.

(37) Chopin. *Mazurka in B major, Op. 41, No. 3.*

See Ex. 83 ("*lineaments*"). Compare the minuet from Grieg's *Sonata, Op. 7.*

Animato. 66 *measures* to the minute.

The foregoing group of mazurka-studies, has made us familiar with the falling-iamb and its derivatives, the falling-anapest, and the falling-ditrochee. It is, I hope, clear that in these three motives pulse 1 is the pulse with bipartible qualities, and therefore the equivalent of two counts of quadruple-time.

The next two studies show further aspects of the falling-iamb. The motives now to be noticed have no individual articulation of pulse 1.

(38) Schubert: *Impromptu in A flat, Op. 142, No. 2.*

First Section.

Sentence 1. Phrase 1

	III			IV			I			II	
(6)	7	8	9'	10	11	12"	1	2	3	4—5	
	5–6	*1–2'*	*3–4–5*	*6"*	*1–2'*	*3–4–5*	*6"*	*1–2*	*3–4*	*5–6'*	*1–2–3–4"*
	pianissimo										

Sentence 2. The motive is the same, but the music is now chordal (not melodic, as in Sentence 1):—

	III			IV		
	7	8	9'	10	11	12"
(6)	*1–2*	*3–4–5'*	*6"*	*1–2*	*3–4–5'*	*6"*
	forte					

The sentence is irregular, and its tonal nuances and general effect are representative of Schubert (helping to understanding of such elaborate movements as the *scherzo* of the *Sonata in A minor, Op. 42*):—

III	IV'	V	VI"	VII	VIII'	IX	X"	XI–XII'	XIII–XIV"	I	II"
forte			*fortissimo*				*sffp*	*sffp*		*p*	*pp*

There is a pause on the second pulse of II.

Trio. The accompaniment is pure falling-iamb. You may compare the music here with the music of the Trio to the second movement of the *Moonlight Sonata.*

(39) Grieg: *Aus dem Volksleben, Op. 19, No. 1*—"On the Mountains."

First Section. As is frequently the case with music of which the clause-rhythm is the eight-measure, starting on III and ending on II, Grieg's *Auf den Bergen* begins with a six-pulse note that represents measures I–II.

The first note of this piece is therefore outside the clause, the movement beginning when the note has run its course. Beethoven's *allegretto*, in the *Symphony in A major*, affords an example of this device, the main object of which is to steady the rhythm at the outset, and to fix the position of the strong measure, also to establish the fact that each pair of measures forms a falling-phrase, the even-numbered measure being suffixal.

Clause 1

Phrase 1

III IV' V VI"

pulses

7' 8 9" 10' 11 12" 1' 2 3" 4' 5——6"

½-*pulses*

1–2' 3 4 5 6" 7–8' 9 10 11–12" 1–2' 3 4 5 6" 7–8 9–10–11–12"

sf

Phrase 2

VII VIII' I II"

7' 8 9" 10' 11 12" 1' 2 3" 4' 5–6

sf *sf*

The *sf* to pulse 12 in the second phrase, is important, and characteristic of the piece.

There are nine clauses. The last has ten measures :—

Clause 9

fortissimo *sostenuto molto*

III IV' V VI" VII VIII' IX X" I II"

(*a*) (*b*)

(*a*) canon between bass and treble, the bass leading.

(*b*) a chord to a pulse, *marcato*.

Middle Section.

Sentence 1. The tone is *pianissimo*, and the spirit *tranquillo*. There are three phrases in the sentence :—

(1) (2) *delicato* (3)

III IV' V VI" VII VIII" IX X' I II"

7' 8 9 10–11" 12 1' 2 3 4–5"

Observe the cadency of each pair of measures in phrases 1 and 3, and see Ex. 43. This sentence is played twice.

The remainder of the Middle Section contains five clauses, these repeated as a whole.

The first clause of the five presents the theme of the Middle Section in canon, the treble leading, and the bass answering at a distance of three pulses.

The third and fourth clauses present in combination the themes of First and Second Sections; at first the theme of the Second Section is in treble.

The fifth clause is in *double-fortissimo* tone. Some of its measures have the dactyl (here rugged and tumultuous) of Ex. 73:

1 2 3
1–2 (–3–4)' 5 6"

These are powerful moments in the piece.

Third Section. The last clause is *ffz*. Measures VII VIII' I II" are *molto ritard*, the last of them *lento*.

The section ends with a loud chord on the final pulse. This is followed by an empty measure, *fermata*, the movement arrested, and everything "in the air." Let this empty time be as a quantity of imagined measures I–II–III.

Coda. Presto. Count four clauses, as follows:—

(1) IV' V VI VII" VIII' I II III"

ten *ten*
(2) IV' V VI VII" VIII' IX X' XI XII"
cres *sf*

(3) I II III IV V VI VII VIII' IX X XI XII' I"
fz

(4) II I
fz fz

VI

Syncopation by Change of Ictus

A phrase may have its six counts stressed according to the molossus. This brings a three-pulse cadency into the time of the two-pulse:—

I II
Two pulses 1 2 3' 4 5 6"
Three pulses 1 2' 3 4' 5 6"
I II III

The composer does not indicate the syncopation by change of time-signature, but by slurs. Instead of blending the divisions

into the groups of 1 2 3 and 4 5 6, he blends them into the groups of 1 2, 3 4, and 5 6. Usually he places stress-signs against 3 and 5. The slurs cannot be transferred to the roll. The stress-signs are transferred; but we are likely to consider

1 2 3 4 5 6
sf *sf*

as indicating the figures of Ex. 69 and Ex. 68, and so to place the cæsuræ as 1 2 3' 4 5 6". The harmony will probably tell us that the bar contains three pulses.

The reverse syncopation, where the spondee of 1 2 3' 4 5 6" replaces the molossus of 1 2' 3 4' 5 6", is spoken of in Chapter XXXI. The molossus-*super*-spondee syncopation appears in Studies 40–46 below, also in (*a*), Study 52, page 265 (measures 68–69, 70–71), *simple chords;* (*b*) Weber: *Momento capriccioso, Op. 12* (second sentence), *bissected-chord accompaniment;* and (*c*), Study 65, page 276 (second sentence), *subsidiary rhythms.*

(40) Beethoven: *Sonata in E flat, Op. 31, No. 3;* the third movement.

Trio. Second Sentence. The change of ictus produces the diiamb of quadruple-time :—

I II I II I II
6 1–2' 3 4–5" 6 1' 2 3" 4 5' 6 1" 2 3' 4 5"

(41) Chopin: *Mazurka, Op. 50, No. 2.* See Study 33 of this chapter.

Count into the piece by means of twelve-pulse phrases. The eighth phrase is—in the bass—as follows :—

I II III IV
1–(2)' 3–4' 5 6" (1) 2 3' (4) 5 6"

(Pulse-counts in brackets, represent empty times). The ninth phrase is as :—

Rit
I II III' I II' III IV'
(*a*) (1) 2 3' 4 5 6" 7 8 9" (*b*) 1 2' 3–4 5 6" 1 2' 3 4' 5 6"

The nine-pulse phrase (*a*) is exceptional in Chopin. The passage is one of those where, without knowledge of the rhythm, the performer is always lost. But because the rhythmical variation is not shown in the metre (by some such means as a change as

time-signature) few musicians are able to explain to the student why he is for the moment confused.*

(42) See Study 3 of Chapter XXVI (page 233), *clauses 9, 10.*

(43) Grieg: *Einsamer Wanderer* ("Solitary Traveller"), *Op. 43, No. 2.* The place of the syncopation is at a *ritardando* after a *crescendo* and *stretto.* The cross motives are two-count chords in bass and accompaniment, and in melody they are the trochee of equal particles. The syncopation occurs in two places.

(44) Weber: *Sonata in C, Op. 24;* the third movement.

After the first full-close of the *fortissimo* the motive becomes the rising-anapest, as in Ex. 13. The lower part of the music strikes the same four-note chord to each pulse :—

				sf			*sf*			*sf*			*sf*		
½-pulse counts	*1–2–3–4"*	*5*	*6*	*1–2'*	*3*	*4*	*5–6*	*1*	*2*	*3–4'*	*5*	*6*	*1–2'*	*3*	*4*	*5–6*
pulses	1	2	3	1	2	3	1	2	3	1	2	3				
	I			II			III			IV						

There are other forms of syncopation in this piece, which are too intricate to analyse here, but are readily understandable by help of half-pulse counting. The four notes that open the minuet take half-pulses *5 6 1 2.*

(45) Brahms: *Intermezzo in E flat major, Op. 117, No. 1.*

Another form of syncopation by change of ictus, is that which ties the short of the trochee in one bar to the short of the falling-iamb in the next bar. This gives a note for pulses 1–2, another for pulses 3–4, and a third note for pulses 5–6.

The end of the First Section has several bars where

	I	II			I	II
(*a*)	1–2–3	4–5–6	becomes	(*b*)	1–2	3–4 5–6

* In Study 32 above, if you cannot imagine in 1 2 3 time the opening chords of the trio, you may cadence them thus:

1 2 3' 4 5 6" 1 2' 3 4' 5 6"
sf *sf*

You will then take each pair of counts as the duple-time trochee, with weak particle stressed. Were this book any but an elementary work on music, I should take the student more deeply into mazurka rhythms, and show him how nearly all curious accentuations are merely enforcements of the syncopation by change of ictus. The mazurka-phrase has six pulses; the signature is that of triple-time, two bars making a phrase; and we have to regard the mazurka from the triple-time standard: but a number of the phrases are in the larger molossus, and would more legibly be written in the bar of three minims, with binary division of the minim.

(46) Schumann: *Des Abends, Op. 12, No. 1.*

Observe that the melody is syncopated as in Study No. 45 (except in moments where it becomes as $\overset{\text{II}}{2\text{–}3}\ \overset{\text{I}}{4\text{–}5\ 6\text{–}1}$). The melody can be read from the roll, because its perforations are twice the length of the perforations of the other parts.

An important feature sometimes attends these syncopations. Empty times may appear in them. The syncopation of

$$\overset{\text{II}}{2\text{–}3}\ \overset{\text{I}}{4\text{–}5\ 6\text{–}1}$$

is especially prone to have its count 1 empty. I personally find it convenient, in moments of complexity, to look on the pair of measures as containing then the falling-iamb (1 2–3) and the trochee (4–5 6), with the short of the falling-iamb empty. The most famous example of this motive occurs in Schumann's pianoforte concerto. (Ex. 80, "grave action".)

(47) Weber: *Sonata in A flat, Op. 39;* the third movement, See the second sentence of the *Menuetto capriccioso*, where there is a bright melody high in the treble, in detached notes.*

(48) Schubert: *Sonata in B, Op. 147;* the second movement (See Study No. 24 above).

Coda. A strange syncopation characterises the six molossus measures of the *coda.* These lie as

$$\overset{(c)}{\text{IV V'}}\ \overset{(a)}{\text{VI I'}}\ \overset{(b)}{\text{II III''}},$$

thus constituting three phrases. It will be remembered that the piece was practised to half-pulse counting.

The syncopation is the superimposing of a compound-motive of quadruple-time. This motive is the amphibrach of Ex. 21 (*1 2–3 4*) *plus* the falling-iamb of Ex. 24 (*1 2–3–4*). How the motive is imposed is shown in the following outline of the three phrases of this coda. The quadruple-time motive is to be regarded as a rising-rhythm—

$$\textit{II}\qquad\textit{I}$$
$$\textit{5 6–7 8' 1 2–3–4''},$$

* The Middle Section of the Schumann *Novellette in B minor, Op. 21, No. 3,* is constructed entirely upon these syncopated motives and rhythms. I do not suggest the piece for general study, because its mental difficulties are extreme. See also Brahms, *Capriccio, Op. 116, No. 1,* from 6th phrase.

so that it may agree cadentially with the cadency of the two-molossus phrase.

The figures in ordinary type represent the half-pulse counting in the native triple-metre; the figures in italics represent the same half-pulses, but these follow the order and sequence which belongs to the compound-motive in *its* native quadruple-metre.

IV *sf* V' *sf* VI *fp* I' *dim*
7 8–9 10' 11 12–1–2" 3 4–5 6' 7 8–9–10" 11 12–1 2' 3 4–5–6"
5 6–7 8' 1 2—3–4" 5 6–7 8' 1 2–3–4" 5 6—7 8' 1 2–3–4"
II sf III' IV sf V' VI fp I' dim

II III"
7 8–9 10' 11 12' 1—2—3–4–5–6"
5 6–7 8' 9 10' 11 12' 1–2–3–4"
II III' I"

Writers on the player-piano sometimes remark that we cannot hope to play a piece well unless we are told its metre; and that if the piece has a bar with a pulse more or less than the prevailing number, we are bound to be confused until we have located the variation. But a pulse more or less is a simple matter, of no greater import than an added or subtracted lace-hole in a boot. A measure more or less is not a simple matter, but a vital one, as essential as the fit of the boot in which we take a walk. The teacher or performer who thinks only to the degree of the pulses in the bar, is as the man who wants concrete facts, and there an end; but the man who thinks in clause rhythm and phrase cadency is as the man who desires the spirituality and significance of facts, to which is no end.

VII

Sextuple in relation to Quadruple

Ditrochee and Diiamb

The ditrochæus of Ex. 9–10, and the diiambic of Ex. 11–12, are less used than their quadruple-time equivalents.

On page 123 I said ditrochee and diiamb constitute, in Rhythm, the spondee-measure. But on page 238 (*6*), I said it was advisable in the study of triple-time to let the three counts of the metre constitute a measure, even in the case of

the one-pulse times. Therefore in this present section I term the trochee a *measure*, and the ditrochee a *phrase*.

(49) Sibelius: *Idyl, Op. 24, No. 6.*

The falling-ditrochee. Each pair of measures is in falling rhythm, and each two-phrase clause is the same :—

Measures	I	II'	III		IV"
Pulses	1–2 3'	4–5 6"	7——8	9'	10–11 12"
½-*pulses*			*1–2–3' 4 5–6*		
			(*a*)		

(*a*) The half-pulse *4* is prefixal. It should be clearly articulated, and a slight *tenuto* be given to pulse 9.

(50) Grieg: *Sonata in E minor, Op. 7;* the third movement.

Minuet. The trochee and the falling-iamb are simultaneously present. Read the six-count phrase as in rising cadence :—

	II	I
upper part	4 5–6'	1 2–3"
bass	4–5 6'	1–2 3"

The second sentence is syncopated in the upper part, but metrically direct in the bass. It has eleven measures, which lie as :—

II	III'	IV	I"	II	III'	IV	I"	II		III		I"			
								3	4 5"	6	1'	2	3"	1	2 3"

Trio. The divisions of the pulse are ternary, but at times a pulse divides into four equal notes.

Alla Menuetto, ma poco piu lento. ("Like a minuet, but a little slower.")

(51) Bach: *Prelude in C sharp major*, from *Well-tempered Clavier, Book* 1.

The ditrochee. The phrase is falling—

I	II
1–2 3'	4–5 6"

The clause is as : III IV' V VI" VII VIII" I II"
(*a*)

(*a*) The melody is syncopated : 1–2 3–4 5 6"
I II

Part 1. Seven clauses.

Nos. 1–3, of eight measures, as above.
„ 4 of ten measures.
„ 5 of twelve measures.
„ 6–7 of eight measures.

The last pair of measures of each clause are as I II".

Part 2. Five clauses, the fourth of ten measures. The motive is as Ex. 68. The final chords are as the text, "*-claims : dig-ni-fy'd.*" of Ex. 80.

Vivace. (A buoyant style and *tempo.*)

(52) Schubert : *Impromptu in A flat, Op. 90, No. 4.*

First Section. The clauses are of six or eight measures. The bass part is the phrase of falling-iamb and trochee, with longs tied :—

I II
1 2–3–4–5 6

Where the music moves in one-pulse chords, the cadency is :—

I
(*a*) 1 2 3' (*b*) 4 5 6"
> > >

(*a*) Ex. 71, *b*; (*b*) Ex. 69.

Middle Section. Four-measure phrases, as I II' III IV". There is in the melody a beautiful syncopation, of the order shown in Ex. 67.

Last Section. The final clauses are as :—

forte *cres* *sff*
III IV' V VI" I II III"
ff *ff*
I II' III IV V" VI I"

(53) Beethoven : *Sonata in D, Op. 10, No. 3 ;* the third movement.

This minuet is one of the pieces which, easy for pianist, are difficult for playerist. The difficulty lies in the stresses and delicate cæsuræ.

The second sentence of the minuet is " imitative."

Read the sentences as : V VI' VII VIII" I II" III IV".

The last sentence of the minuet is as :—

p *cres* *rubato*
V VI' VII VIII" I II"
piano *pianissimo*
III IV' V VI' VII VIII"
pp *ppp*
I II III IV' V VI' I II' III IV".

Trio. Diiambic phrases. Counts 8 9' 10 11, are empty at the end of the Trio.

Allegro. 84 sets of three pulses to the minute.

(54) Beethoven : *Moonlight Sonata, Op. 27, No. 2 ;* the second movement.

The pure diiamb, with several feminine cæsuræ, and consequently with trochaic bars. Observe a syncopation in the melody :—
6–1 2' 3–4 5"
I II

VIII

Simple Motive of the Molossus

Amphibrach

When no pulse of the molossus measure has bipartite qualities, the motive of the triple-time amphibrach (Ex. 71 (*a*)) is the result. But the middle pulse of the motive is still the equivalent of a two-count particle in quadruple-time,* and that pulse may be individually inflected, also it may take in performance a generous *rubato*. The inflecting it receives is usually the dotted note trochee.

The falling-amphibrach is shown in Ex. 71 (*b*), and the equivalent of this is shown in Ex. 21. We studied compound motives derived from the amphibrach-falling in section V of this chapter. We could similarly study compound motives derived from the rising-amphibrach, but to no gain of intellectual apprehension of rhythm, certainty of pedalling, and freedom of *rubato*. I therefore restrict study in this section, to the amphibrach as a simple representation of the molossus measure.

* You may test this with the tune *Old 104th*, and the hymn—
O worship the King
All-glorious a-bove;
O gratefully sing
His power and His love

(55) Mendelssohn : *Christmas Piece in G, Op. 72, No. 1.*
The clause-rhythm may be read as :—

mezzoforte
II III' IV I"
3 4 5' 6 1 2" 3 4 5' 6 1–2
sf *sf* *sf sf*

Clause 5 : the final pulse of the motive (pulses 5 and 2) is emphasised by a stressed note in the bass. The stress should be confined, if possible, to the single note of the bass, not carried into the chord.
Allegro non troppo.

(56) Schumann : *Kinderscenen, Op. 15, No. 2*—"Funny Story."
112 pulses to the minute.

(57) Schumann : *Kinderscenen, Op. 15, No. 6*—"An Important Event."
Sentence 1. The alternate measures have the rising-amphibrach* in solid chords : 6 1 2' 3 4 5
sf sf sf sf
Sentence 2. The motive is a falling-rhythm :—

III IV' V VI" VII VIII' I II"
6 1–2 3' 4–5 6" 1 2 3 4–5–6" 1 2 3' 4 5 6" 1 2 3' 4–5
fortissimo marcato

(58) Beethoven : *Sonata in A major, Op. 2, No. 2;* the third movement. This is a piece to delight the player virtuoso.
First Section. One sentence (repeated) :—

piano
Phrase 1 III IV' V VI"
6 7 8' 9 10 11" 12 1' 2 3 4–5
(*a*)

* But the rhythm is best conceived as a compound-motive of *iamb-ditrochee*
I II
6 1" 2 3' 4 5"
The ditrochee (2 3' 4 5") is of equal stress in each particle, and therefore is as a dispondee. The same compound-motive is in the Chopin *Prelude in A major, Op. 28, No. 7;* here, however, the ditrochee is an anapest, pulses 4 and 5 being tied. See Ex. 43 (page 150), and the last line of the hymn quoted on page 266; also the Schubert *Scherzo in B flat*, page 99. With regard to Study No. 58, page 267, you may couple this Beethoven *scherzo* with the Brahms *Intermezzo in A major, Op. 118, No. 2,* and reconsider the remarks on page 95.

(*a*) "iamb-anapest,"—see Ex. 43, and compare the hymn "His power' and His love'." The long of anapest inflected.

Phrase 2 has the same form as phrase 1.

SECOND SECTION. Two sentences :—

Sentence 1 :—

Phrase 1

III IV' V VI"
6 7 8' 9 10 11' 12 1 2 3' 4 5"
cres (*b*) *forte*

(*b*) The phrasing of measures V–VI is as "O gratefully' sing"."

Phrase 2

VII VIII' IX X XI' I II"
6 7 8' 9 10 11" 12 1 2 3' 4 5 (6)' 7 8–(9)" (1) 2 3' 4"
piano *cres* *forte* *fff* *piano*
(*c*)

Pulses in brackets are empty times. (*c*) The anapest of Ex. 70.

Sentence 2

Phrase 1

III IV' V VI
5 6' 7-8 9' 10 11 12" 1 2 3' 4"
tr

Phrase 2

ritardando
VII VIII IX' I II' III IV I II"
5 6' 7–8 9" 1 2 3' 4 5 6" 1 2 3' 4 5 6" 7 8 9' 10 11 12" (1 2 3 4 5)
cres *dim* *pianissimo*

THIRD SECTION as First, but of twelve measures only.

Trio. Three sentences, all as III IV' V VI" VII VIII' I II". There are the usual repeats.

The music is characterised by *sforzato* weak measures (IV, VI). The last sentence is as :—

III IV——V VI——VII VIII' I II"
fp *sf* *sf* *sf* *ff* 1' 2 3 4–5"
fff

The *Scherzo* is repeated as usual after the trio. The style is *allegretto*, and the speed 60 measures to the minute.

(59) Beethoven: *Sonata in F, Op. 10, No. 2;* the second movement.

The falling-amphibrach of Ex. 71 (*b*) sometimes appears amid plain trochees in the office of secondary rhythm. It is then reduced to a single note, the note being the stressed middle pulse. This feature appears in the trio of the *allegretto* of Beethoven's *Op. 10, No. 2* (see again Clause 5 of Study 55 above).

Allegretto. The movement is derived from the ditrochee of Ex. 9:—

Sentence 1

III	IV'		V	VI"	VII	VIII'		I	II"
6 7 8 9'	10 11	12"	1 2 3'	4 5 6"	7–8	9'	10–11	12" 1–2	3 4–5"
							ten		

Sentence 2. Each measure has its end-pulse stressed, in the way of the trochee.* The middle pulse of the measure is, moreover, broken; and so the measure reads in half-pulse counting, as: *1–2 3 4' 5–6.* The sentence may be compared with the Middle Section of Study 33 (page 255). Measure II of the sentence is a *fermata.*

Sentence 3 has but six measures:—

III	IV'	V	VI'	I	II"
piano				*pianissimo*	

* Wherever the final particle of the triple-time trochee of Ex. 5 is made prominent by stress, the motive is approximating to the spondee of Ex. 7. This means that the pulse 3 may be played in *rubato.*

The remark is of general application. The stressed pulse 2 of the trochee in the trio of the above Beethoven approximates the trochee to the quadruple-time amphibrach of Ex. 22, and so we may make a slight *tenuto* poise in the middle of the measure. See Study No. 55. Many of Beethoven's accidental (that is, non-metrical) accentuations, are not so much dynamic and physical as agogic and quantitative. Therefore the symbols *sf* and *ten* (*tenuto*) are sometimes of the same denotation, and we need not of necessity sharply stress the note carrying the *sf.*

I am not aware that this observation has been previously made. Attention to the principle it implies adds to the expression and variety of music. The difficulty of individual stress in piano-player performance, and the ease of *rubato* and pause, make the principle valuable in the extreme for the playerist. I have brought it to notice only in a manner more or less *en passant;* but I wish to emphasise its vital importance, and to say, once for all, that it represents the key-fact of the art of our new instrument, and that the entire matter of Chapters XIX–XXVIII of this book are an attempt to give the student the scientific knowledge of rhythm which will enable him to apply the principle.

Trio. There are ten eight-measure sentences. The motive gradually settles into the pure trochee (compare Study No. 63). It is in the third sentence that the amphibrachic accentuation of the middle pulse of the motive makes its appearance.

The final (the eleventh) sentence has six measures.

When this composition has been studied to the clause-rhythm adopted for my remarks above, its clause-rhythm should be recast into the form adopted for Studies 53 and 54; that is, into (1) the *phrase* of the falling-ditrochee, and (2) the *sentence* of the rising-spondee:—

phrase B . . . . . phrase A . . .
V–VI VII–VIII' I–II III–IV.

The recasting gives extreme lightness to the catalectic phrases (the empty times) of the trio.

76 measures to the minute.

(60) Schumann: *Grillen* ("Whimsical Notions"), *Op. 12, No. 4.*

First Section.

Sentence 1 appears four times before Sentence 2.

sf
III IV' V VI" VII VIII' I II"
6 7 8 9' 10 11 12" 1–2 3–4" 5 6 7' 8 9 10' 11 12 1' 2 3 4–5"
(*a*) (*b*) *sf* (*c*) (*d*)

(*a*) The amphibrach of Ex. 71 (*b*), with anacrusis, i.e. the antispastus.

(*b*) Syncopation, as in Ex. 66.

(*c*) The anapest of Ex. 70.

(*d*) The bass gives a note to pulse 5, and so pulses 2 3' 4 5" are as a square rising-ditrochee of quadruple-time.

Sentence 2. The middle-pulse of the motive is as in No. 59, i.e.: (*1–2' 3 4 5–6"*). Later, the same division continues, but the end pulse is stressed—(*1–2' 3 4 5–6"*) and the motive becomes as 3 1 2'.
sf
>

Middle Section. Here is the syncopation of Study No. 54, carried into the entire chord.

Sentence 1. Clause 1:—

piano
III IV' V VI"
6–7 8 9' 10–11" 12–1 2 3' 4–5

Clause 2 :—

piano cres *f ff*
VII VIII' I II" III IV I II"
6–7 8 9' 10–11" 12–1 2' 3–4 5" (1) 2—3 4–5 6' 1' 2 3 4–5
(*e*) (*f*) *grave action* *dignify'd*
(*g*)

(*e*) There is no count 6.
(*f*) Pulse 1 is empty. Measures III–IV : see the remark that leads into Study No. 47 of this chapter.
(*g*) The verbal pattern is from Ex. 80.

Sentence 2.

Clause 1

piano
III IV' V VI
6–7' 8 9–10 11" 12 1 2 3' 4–5

Clause 2

pp
VII' VIII" I II"
6–7 8' 9–10 11" 12–1 2–3' 4 5"
ten *ten* *ten* *ten*

Mit Humor. 72 measures a minute.

(61) Beethoven : *Sonata in B flat, Op. 22 ;* the third movement.
Sentence 1 (repeated)

IV' V VI' VII" VIII' I II' III"
9 10–11' 12 1 2" 3' 4 5 6' 7 8" *cres* *rubato* *piano*
piano *rubato*

Sentence 2

IV V' VI VII" VIII I' II III"
9 10 11 12 1' 2–3" 4' 5 6' 7–8"
piano cres *ff* (*a*)

(*a*) The falling-amphibrach. The entire sentence is difficult.

Sentence 4 : IV' V VI" I II III"

Trio. Two sentences.
Sentence 1 : the opening phrase is given in Ex. 42. The motive is the " rising-trochee " ; but in the second phrase the

inner movement of the music converts the motive to its native form of the anapest of Ex. 70.

Sentence 2. The first phrase has the normal iamb, very heavily stressed in its anacrusis.

126 pulses a minute.

IX

Rising-Anapest in Triple-time

The three-count anapest in particles of equal quantity (Ex. 70), has been apparent in several of the immediately preceding studies. The pieces in this section show the motive of this anapest under different conditions.

(62) Bach : *Prelude in G minor*, from *English Suites* (No. 3).

First Section. Four clauses.

Clause 1

III IV V' VI VII' VIII I II
(1)' *2 3 4' 5 6 1"* *1–2–3–4"*

Clause 2

rit
III IV' V VI" VII VIII' I II"
5 6' 1 2 3' 4" *5 6' 1' 2 3" 4' 5 6"*
(*a*)

(*a*) Imagine a motive as : 5–6 1–2–3 4, and compare this with the motive of Ex. 22.

Clause 3

sf
III IV' V VI" I II III"
1–2–3 4–5–6 1"

Clause 4

IV V' VI VII" VIII' IX X' I II
2 3' 4 5 6 1" *2 3' 4 5 6" 1 2 3' 4 5 6" 1–2 3–4 5 6*

Second Section. The last note of the full-close of First Section is also the first note of Second Section. Four clauses :

Clause 1

piano *rit*
III IV' V VI' VII VIII' I II"

Clause 2

cres *sf* *forte* *dim* *p* *forte dim*
III IV' V VI" VII VIII' IX X' I II"

Clause 3

p *cres* *forte* *dim* *p* *forte* *dim*
III IV' V VI' VII VIII' IX X' I II"

Clause 4

cres *forte* *dim* *piano*
III IV' V VI' I II III"
rit *1 2 3–4 5 6' 1"*

THIRD SECTION. This is the same as the First; and so the counting at the end of the Second Section links up with the counting at the beginning of the First.

The piece contains seven sections, all formed of the material of the two opening sections. The Sixth Section has trills.

Allegro. (Spitta: "The character of the English Suites, which strives after what is rich and grand in effect, is revealed in the preludes. . . . These, which at once lift the hearer into a higher and graver atmosphere, are masterpieces of Bach's writing for the clavier. . . . They are planned on the grandest scale and elaborated with great variety. . . . That in G minor is developed on the plan of the first movement of an (Italian) concerto, and its form is also similar to that of the concerto, but is more fantastic" (i.e. free, as a "fantasia")).

(63) Schubert: *Sonata in D, Op. 53;* the third movement.

The two rising particles of the anapest of Ex. 70 form a detail of certain motives which are not anapestic, but trochaic. Thus the ditrochee formed of the particles *5 6' 1–2 3"*, contains these anacruses. But where in the anapest of Ex. 70 the movement is either light and swift or abrupt and solid, in this type of ditrochee the movement is vivacious rather than swift, and strong rather than solid.

The quantity of count (or pulse) *4* may be empty, or it may be acquired by the fourth note of the ditrochee. Under the first conditions, there is power on count *1;* under the second conditions, there is usually special emphasis on the count *3.*

The trochaic element of counts *5 6,* since that it is an element, has the quality of detachment. It may therefore be individually articulated, with a cæsura between *6* and *1.*

Scherzo. The motive is as Ex. 65. But the first trochee is converted into a subsidiary compound motive. Count *5* is trochaised into the dotted-note figure. It has also a quarter-

pulse anacrusis. Thus pulse 5 becomes an amphibrach of the subsidiary order. And pulse 6 is itself trochaised into the dotted note figure. Thus pulses 5 and 6 have five notes, with a minute cæsura between the third and fourth. Of the five notes, the last but one is capable of bearing a *tenuto* in moments of clausular climax. Schubert sometimes gives it a brilliant little decoration.

A verbal pattern of the six-pulse motive of this sonata movement might be :—

Measures			I	II
Pulses	2	3'	1—2	3—1"
	The people'	crowding'	stand..	fast....
½-*pulses*	*2*) *3–4*	*5–6*	*1–2 3–4*	*5–6 1–(2"*
			sf	*sf*

First Section. It must be clearly established in the mind, from the opening measure, that the time is triple, and that the six counts of the motive are the sextuple 1–2–3 4–5–6.

Sentence 1

fortissimo

III IV' V VI" VII VIII' I II"
5 6' 1–2 3–4" 5 6' 1–2 3–4
sf *sf* *sf* *sf*

Sentence 2

piano

III IV' V VI' I II"
5 6' 7 8 9–10' 11 12" 1 2 3–4' 5 6 7 8' 9–10
sf *sf* *sf*

III IV' V VI' I II"
11 12' 1–2 3–4" 5 6' 1–2 3–4"
sf *sf* *sf* *sf*

The foregoing two sentences are played twice.

Second Section.

Sentence 1

fortissimo

III IV' V VI" VII VIII" IX X' I II"
5 6' 1–2 3–4 5 6' 1 2 3' 4 5–6" 1–2 3–4' 5 6" 1–2 3–4"
sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*
(*a*) (*b*)

(*a*) Syncopation by change of ictus (page 259).
(*b*) The falling-ditrochee (or, major ionic : see Ex. 66).

Trio. The motive now lies within the six pulses from 1 to 6. The foundation of the motive is the ditrochee of Ex. 9 (Compare Study No. 39, page 257).

First Section.

piano *sf* *sf*
Clause 1 III IV' V VI" VII VIII' I II"
(5 6) 1–2 3' 4 5 6" 1 2 3' 4 5 6"

fp
fp *cres* *sf* *dim* *pp* *sf*
Clause 2 III IV' V VI" VII VIII' IX—X' I II"
(*a*)

(*a*) An empty *fermata* between pulses 3 and 4 of IX–X, but still a sense of the affinity between IX and X.

Allegro vivace.

(64) Schumann : *Aufschwung* ("Soaring"), *Op. 12, No. 2.* A piece which gathers together many of the foundational motives of triple-time :—

First Section.

forte *sf*
(1) Opening theme :— III IV' I II"
5 6' 1–2 3' 4" 5 6' 1–2 3–(4)"

(2) End of sentence 1

sf
III IV' I II" III IV I II"
5 6' 1–2 3–4 5–6" 1–2 3–4 5–6" 1–2–3 4–5–6' 1–2–3–(4)"

Second Section.

(3) The rising ditrochee of Ex. 10.

Middle Section.

mf
(4) The clause of :—V VI VII VIII' I II III IV"
sf *sf*

The return to the recapitulation of First Section, is made by fragmentary appearances of the opening theme—either the first three notes, or the first five. Thus the student has here an opportunity to exercise his power of rhythmical phrasing to the full,

because the notes must be played as though the theme were given entire.

Sehr rasch ("*presto*"). But *presto* here does not mean *prestissimo*, since the element signified by each roman numeral has the speed of only 80 to the minute.

X

Rising-Diiambus of the Molossus Measure

The 19th Study in this chapter shows how the rising-diiambic of Ex. 12 adjusts itself to the molossus measure.

(65) Schubert: *Sonata in D, Op. 53;* the second movement.

First Section. The opening theme is the diiambic of

6 1—2
4 5' 6 1–2–3"

But the amphibrachic cadency described at the beginning of Chapter XX prevails. The affinity of the particles is therefore not as *All hail' the power"*, but as *a-twining' flowers"*.

Schubert stresses the metrically strong particles—i.e. the "long" of each iamb, half-pulses *5* and *1*. This stressing reveals the larger iambic foundation of the motive—6' 1–2" (*sf sf*). He also ties the bass-notes of half-pulses *4* and *5*.

Sentence 1 (played twice).

piano *mf forte piano*
III IV' V VI" VII VIII' I II"
6 1—2' 3 4–5"
4 5 6' 1–2–3"

Sentence 2: contains a syncopation whereby the quadruple-time diiamb of *2 3' 4 5"* is imposed on the prevailing metre. As in other studies, I set out the syncopation to two forms of counting, one of which shows the prevailing movement, the other the syncopated (see page 259, "Syncopation by change of ictus").

III IV' I II'
6 1—2' 3 4—5" 6 1' 2 3" 4 5'
4 5 6' 1–2–3" 4 5 6' 1–2–3" 4 5 6' 1" 2 3' 4 5" 6 7' 8 1"
f ff piano pianissimo rit

I II"
6 1 2 3 4——5"
2 3' 4 1" 2 3–4 5–6' 1–2–3"
cres forte

Sentence 3:

III IV' V VI" VII VIII' I II"
6 1——2' 3 4——5" 6 1 2' 3 4——5"
4 5 6' 1–2–3" 4 5 6' 1–2–3" 4 5 6' 1 2 3" 4 5 6' 1–2–3"
sf cres sf forte piano

Sentence 4: as Sentence 2, but with three measures in place of the first two:—

rit
III IV V' I II' I II"
ff p pp fp

The tonal nuances are different, the final cadence (pulses 2 3 4–5) being *piano*.

Sentence 5 is as sentence 1, but with Schubertian prolongations:—

III IV' V VI" I II–III' IV–V VI" I II"
sf sf p pp f mf

Second Section. The same main structure continues: but syncopations are so minute and elaborate, and accentuations so close and fine, that the music may only be studied to quarter-pulse counting. Different syncopations, moreover, occur simultaneously in treble and bass. The rhythmical situation is further complicated by the circumstance that the sentences are of nine-measure length.

The plan of the counting to be adopted is indicated in the following abstract of the opening two measures. The figures (*a*) represent the upper part of the music, and the figures (*b*) the lower.

Each subsidiary motive, however minute, will be seen to be one of the motives with which we are already acquainted.

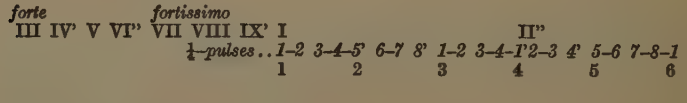
Measures III IV
Pulses 6 1 2 3 4 5 6
½-pulses *10 11 12 1 2 3 4 5 6 7 8 9 10 11*
sf sf sf sf
¼-pulses (*a*) *7–8 1' 2–3 4 1–2' 3–4–5" 6–7 8 1' 2–3 4 1–2' 3–4–5–6"*
(*b*) *3 4 1' 2–3 4 5" 7 8 1' 3 4 1' 2–3 4 5' 6 7 8 1–2"*
sf sf sf sf sf

Each voice should be learnt independently of the companion voice. It is possible to close the mind to all but one particular line out of two or more polymetrical lines. Then, when each line is known as a separate thing, the two lines may be combined, with some fair chance of your being able to retain the separate individuality of each voice.

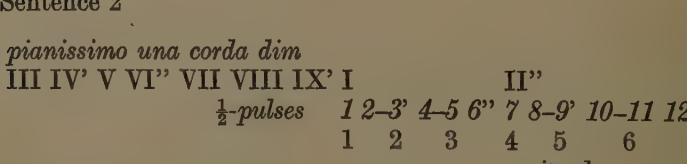
Should you find this piece unplayable, you may perhaps console yourself with the knowledge that the accentuations are more suitable for strings than for piano, and that even the clever pianist can only perform such a passage as this under the hypnotistic control of rhythm, when the intellectual will and the conscious effort are not at work.

The above syncopations, and other syncopations which come later in this section of the piece, are entirely natural, and the music is as easy to play in the bulk as a hymn-tune; but it must be known first. The later syncopations are chordal.

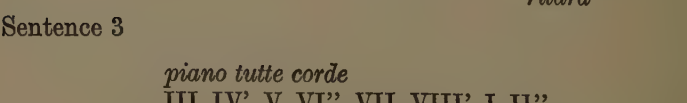
Sentence 1. (Remember that there are four phrases in the sentence, and that the third phrase contains, not two measures but three. And remember also when counting in half-pulses that the three-measure phrase runs its counts to eighteen.)



Sentence 2



Sentence 3



Sentence 4: as sentence 1.

Sentence 5. Nine measures, in extension and development of the ideas of the concluding measures of Sentence 4. In measures

V–IX, the chordal syncopation is continuous. The last two measures are as :—

I			II		
(1)	2		3	4	5
(1)	*2–3*	*4'*	*(5)*	*6–7*	*8''* *(9)''*
	sf	*p*		*ppp*	

The figures in brackets are empty times. There is a *fermata* on *(9)*. With ½-pulses *10 11' 12''* the Third Section begins, where the music is the same as in the First Section.

Third Section. The melody is accompanied by a decorative figure. The decoration is even more delicate in character than the accentuations in Section 2.

Fourth Section : as Second.

Coda : based on First Section, with a syncopated chordal figure filling the quantity of the long note of the motive.

Con moto.

XI

The Subsidiary Amphibrach

I gave in Chapter XXV, section V, a minute analysis of a seemingly unimportant detail in Schumann's *Ende vom Lied*—the subsidiary motive of the fourth pulse of the piece. The motive was the little amphibrach of three notes, all the notes being of equal quantity, as present in triple-time.

I now end this chapter of studies in triple-time music, with two compositions that display the same minute amphibrach.

The motive of Ex. 71 (*a*) is important, under any conditions and in whatever quantity—whether in the form of a clause, or as the decoration of a half-pulse. It has ceaseless vitality, is flexible, powerful, and deeply expressive. To play it correctly on the player-piano is one of our more severe problems. It consists of a central point, to which are affined a suffix and a prefix. The prefix requires the consonant-like touch proper to all prefixal particles. The suffix requires the delicate touch and fine shading-off proper to all terminal inflexions where the spirit of the music is not climactic and impetuous. The root particle requires firm and precise touch. All this has to be effected upon particles of equal quantity, and in a moment's space of time. Pedalling

cannot effect it, nor control of power by the mechanical levers. Only by a compound of two factors can it be effected, the one factor the accurate formation of the motive in our consciousness, the other the use of the Tempo-lever ; imagination, and scientific knowledge of the parallel existing between Ex. 71 (*a*) and Ex. 22.

I have made much use of poetry and verbal phrases ; and I make use of another vocal illustration in my anxiety to surround this subtle matter with clearness and light. Can you conceive and utter in perfect tone, phrasing, and rhythmical cadency, a series of sounds like : 6 1 2' 3 4 5"?
a-*singing* a-*ringing*
If you can do this, you can conceive and perform the subsidiary motive of the rising-amphibrach.

Before taking up the last two triple-time studies, prepare yourself by again observing the motive under the easier conditions of quadruple-time, and with the comfort of its association with the falling-anapest :—

(66) Beethoven : *Sonata in G major, Op. 14, No. 2 ;* the first movement.

Measure 1. Pulses 1 2 3 4
(*a*) ¼-*pulses* melody : *6 7 8' 1 2 3–4–5" 6 7 8' 1 2 3–4–5"*
bass : *3 4 5—6–7 3 4 5–6–7*

There are other minute motives in this piece :—

1 2
(*b*) ¼-*pulses* *1 2–3 4' 5 6–7 8"*

I 2
(*c*) *1–2–3 4' 5–6–7 8"*
2 3' 6 7"

Allegro. 88 pulses to the minute.

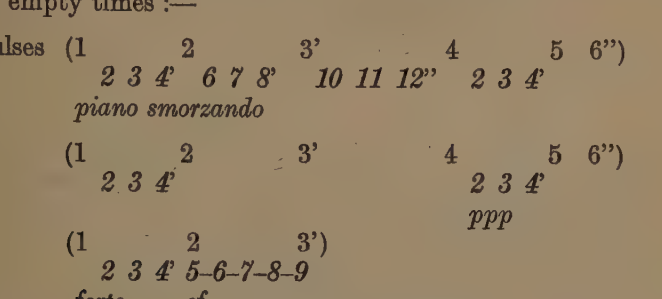
The two pieces in triple-time which contain this motive of the amphibrach under conditions of beauty and difficulty are from Schubert and Beethoven, the two great masters of pure rhythm, whose thought is energy, and whose expression in every part is therefore true, vital, and consistent.

(67) Schubert : *Sonata in B, Op. 147 ;* the third movement.

Measure 1. 6' 1 2 3' 4 5"
5 6' 1–2–3 4 5 6' 1–2 3–4"

Allegretto.

(68) Beethoven: *Sonata in D, Op. 10, No. 3;* the second movement. The subsidiary amphibrach comes at the end of the Second Section. At first it is supported by chords struck on the point of the pulse. Afterwards it is left alone, and isolated by two-pulse empty times :—



Notes are given only where figures stand in italics. Each group is the amphibrach. Learn the passage, by *rubato* on the middle note of each group; and bear in mind Ex. 22, the quadruple-time amphibrach of 4 1–2 3 which compares with, and parallels, the triple-time amphibrach thus : *4 1–2 3.* / 3 1 2

XII

In the following compositions, the molossus measure appears as the ionics of Ex. 29 and Ex. 30 (page 130).

(69) Schubert: *Allegro in C major.* This is No. 3 of the *Drei Klavierstücke* composed in May, 1828. First Section: quick duple-time. The chordal movement is by trochee, dactyl (subsidiary), and falling-amphibrach (Ex. 21); the melodic part uses the syncopation of the half-beat. The phrases are of varied length; thus—from the opening—(*a*) ten beats (6 and 4), *twice*; (*b*) eight beats (4 and 4), *twice*; (*c*) eighteen beats (8 and 6 and 4); and so on. Second Section: Each pulse of the molossus-measure is of the length of two counts of First Section; therefore, in effect, the music changes to a three-bar phrase, calculating from the rhythmical position of First Section. For the first eight measures, the motive is the major-ionic, and for the remainder, the minor-ionic.

(70) Brahms: *Capriccio in C major, Op. 76, No. 8.*

CHAPTER XXVIII

DACTYLAR RHYTHM AND IRREGULAR CLAUSE

I

THE dactyl (Ex. 14) is a true motive. The anapest is, as remarked elsewhere, little more than the ditrochee catalectic.

Dactylar "touch" is characteristic. There are passages in music formed of an accented long followed by two shorts, the first of the latter having a secondary metrical stress; but these passages are not dactyls if the shorts are bound into the *legato*. Such binding converts the two notes into an expressional inflecting of a long. See No. 2, page 283. The true dactyl is formed of a long on the down pulse, and of a falling pyrrhic on the up-pulse :—

I	II	
1–2	3	4
dac	*tyl*	*ic*

An image of the dactyl in quadruple-time music may be created by the following process of construction. Take the triple-time trochee *1–2 3*; imagine a slight characteristic stress on the short; and add a one-count short, in suffixal relation.

The pure dactyl in triple-time (Ex. 68) may be similarly created from the trochee of duple-time (*1 2'*) with suffixal short added.

The dactyl alternates with the following rhythms :—

(*a*) the spondee $\overset{\text{I}}{(1\text{–}2\ 3\ 4'}\ \overset{\text{II}}{5\text{–}6\ 7\text{–}8})$; the spondee occupies the weak, or suffixal, portion of the phrase, but musical theorists declare the reverse (see page 127).

(*b*) the falling-anapest (Ex. 20).

(*c*) the falling-amphibrach (Ex. 21).

(*d*) the amphibrach (Ex. 22 and Ex. 26).

	I		II		III	
(*e*) the molossus :	1	2'	3"	4	1	2"
	1–2	*3 4'*	*5–6"*	*7–8*	*1–2*	*3–4"*

(*f*) the falling-iamb (Ex. 24).

(*g*) the various cæsural modifications shown in the poetic material of Chapter XXII.

The subsidiary dactyl is a decoration of a pulse-division; it occurs in strong or lively music in triple and duple metres, as we have seen in earlier studies.

The dactyl may have count 1 empty, which creates amphibrachic cadency in counts $\overset{\text{II}}{2\ 3\ 4''}$. When in the accompaniment, it may have counts *1* and *2* empty. This modification is rare in quadruple-time, but its triple-time equivalent is frequent :—

I II
(1) 2 3" (4) 5 6"

Five-measure phrases and clauses are used for dactylar music. These lie as 3 *plus* 2. The two-measure phrase will not be dactylar throughout, and each of its measures will be a clear entity. It is not fanciful to regard such a phrase as itself dactylar :—

the long the shorts
I II III' IV' V"

II

The foregoing general remarks are to be illustrated by reference to the following pieces from *Hymns Ancient and Modern.*

(1) No. 235, the plain song tune *O quanta qualia* :—

O what the joy and the glory must be,
Those endless Sabbaths the blessed ones see.

(2) No. 440, the Italian *Alla Trinità :* the text is ditrochaic, and the melody is the dactylar inflection :—

Blessed feasts of blessed Martyrs,
Holy days of holy men.

The setting in quadruple-time of the choriamb produces dactylic quantity for the first three syllables (Studies 3 to 6) :—

(3) No. 114, Dykes's *St. Cross*, " O come and mourn with me awhile."

(4) No. 61, Dr. Wainwright's *Yorkshire*, " Christians, awake, salute the happy morn."

(5) No. 24, Dykes's *Keble*, " Sun of my soul, thou Saviour dear."

(6) No. 27, Dr. Monk's *Eventide*. This is bad of the composer. The hymn begins with an iamb, and the choriambicising of the measure makes our congregations sing *Herb', hide with me.*

(7) No. 423, Henry Smart's *Trisagion*. The text is as Hood's *Bridge of Sighs*. The setting is in triple-time.

> Stars of the morning so gloriously bright,
> Filled with celestial virtue and light.

(8) No. 233, Dr. Steggall's *Christchurch*. An unpleasant compound of the rising-dactyl and anapest :—

II III' IV I''
3–4 5 6' 7 8 1–2''
Jer-ru——sa—lem on high
My song and ci—ty is

(9) *Lux Benigna*, No. 266 (Dykes). This tune is in the larger molossus :—

6 1 2 3 4 5——6
4 5 6 1–2 3 4 5 6 1–2 3–4–5–6
Lead, kindly Light, amid th' encircling gloom

The student may use the choriambus, and apportion the text to the dactyl of six-time, Ex. 16 (the first three syllables of the choriambus form a dactyl) :—

I II' I II III''
1–2–3 4–5 6' 1–5'' 6 1–2 3 4–5 6' 1–3 4–6
Lead, kindly light a-mid th' en-circling gloom

I II''
1–3 4–5 6' 1–5
Lead thou me on

III

(10) Bach : *Prelude in B flat minor*, from *Well-tempered Clavier, Book* 1.

The "dactyl-spondee" in stately time and impassioned seriousness. Pulse 4 and pulse 8 frequently anacrusic (prefixal) in one voice, while cadentially falling (suffixal) in another. The

general character of the measure is as a trochee of pulses 1–2–3 4', as in the great climactic phrase of the piece :—

forte *cres* *fff* *sf*
1 2' 3 4" 5–6–7 8"
1–2 3 4' 5–6 7 8"

Andante sostenuto.

(11) Schubert : *Impromptu in B flat, Op. 142, No. 3.*
A theme and five variations. The rhythm of the accompaniment in the variations uses consistently the amphibrach (that is, the *alla zoppa*) of *¼-pulses 1 2–3 4'.*
Andante. Precede by a study of :—

(12) Schubert : *Moment musical in C sharp minor, Op. 94, No. 4.*

Middle Section. The amphibrach :—

1 2
¼-pulses *1 2 3–4–5–6 7–8'*
½-pulses *1 2——3 4*

Moderato.

(13) Schubert : *Thirteen Variations on a theme of A. Hüttenbrenner's.* A useful preliminary study to Nos. 14, 15, and 16. Variation 13 is in triple-time.
Andante.

(14) Schubert : *Quartet in D minor* (*posthumous*) ; the slow movement. See also the song *Death and the Maiden.*

(15) Beethoven : *Symphony in A, Op. 92 ;* the second movement. This is the supreme example of the *allegretto* " dactyl-spondee." The symphony was composed in 1812 ; and since the work was produced it has been impossible for the rhythm to be heard again, in simple form, without this piece coming to mind.
76 pulses to the minute (the dactyl-spondee motive covers four pulses).

(16) Grieg : *In der Heimat* (" In my native country "), *Op. 43, No. 3.*
Poco andante. 60 pulses to the minute (the dactyl takes two pulses). *La melodia ben tenuto.* The Middle Section *poco piu mosso.*

(17) Beethoven : *Bagatelle in A, Op. 33, No. 4. Andante.*

(18) Schubert : *Militär-Marsch in D flat* (concert-arrangement by Carl Tausig).

A typical example of the vivacious dactyl. The main movement is in primary dactyls, the accompaniment in subsidiary " dactyl-spondee " :—

Phrase 2	III				IV'			I			II"				
pulses	5		6'		7		8"	1		2'	3		4"		
½-*pulses*	*1—2*		*3*		*4'*		*5–6*	*7*	*8"*	*1–2*	*3*	*4'*	*5–6*	*7–8"*	
bass : ¼-*pulses*	*1–2'*	*3*	*4*	*5–6*	*7–8"*										

The music is constructed of four-measure phrases. But the opening phrase has six measures (III IV' V VI' I II").

This six-measure phrase comes three times in the First Section. Its last recurrence is at the end of the First Section, where its entry is anticipatory, agreeing with measure II of the phrase before it. Therefore the end of the First Section is :—

phrase				*phrase*				*phrase*						*phrase*	
III	IV'	I	II"	III	IV'	V"		I	II'	III	IV'	V	VI"	I	II"
fff														(*a*)	

(*a*) a dispondee-falling, i.e. four one-pulse notes, counting in pulses 1 2' 3 4".

Middle Section. Phrases 3 and 7 have six measures.

(19) Schubert : *Moment musical in F minor, Op. 94, No. 5.*

I recommend close observation of the rhythm of the phrase, and this irrespective of the dactylar motives.

First Section. Read in four-pulse phrases, i.e. two-measure. There are five phrases, of which the fourth has five pulses.

(1).

	Measures	I						II'			
(*a*)	*pulses*	1			2'			3		4"	
(*b*)	½-*pulses*	*1*	*2'*		*3*		*4"*	*5*	*6'*	*7*	*8"*
(*c*)	¼-*pulses*	*1–2*	*3*	*4'*	*5–6*		*7*	*8"*	*sf*		*sf*
(*d*)					*sf*						

(*a*) The phrase as a whole is a ditrochee-falling, pulses 1 2' 3 4".
(*b*) The measure as a whole is a ditrochee-falling, pulses 1 2'.
(*c*) The pulse carries a subsidiary dactyl.
(*d*) Note the accentuations. Pulses 2, 3, and 4 are *sforzato*.

Examine the outline of the Brahms *Rhapsodie* given as Ex. 26, and recall the cæsural modification of the ditrochee which produces 1' 2 3 4".

(2) Repeat phrase (1); *piano*, but with the same accentuations.

(3) Repeat (1), but with pulse accentuations :—

1 2' 3 4"
sf sf sf

Here is an interesting point. With pulses 1, 2, and 4 made prominent, the foundation of the phrase becomes the *alla zoppa*. See also Ex. 61.

This phrase, in its stressed final pulse, enunciates a vital detail which later in the piece is vividly developed. The stressing of pulse 4 is not therefore a casual idea, born of the passing moment.

(4).

	forte	*cres*					*fortissimo*			
Measures	(*e*) I						(*f*)II *marcato*			
pulses	1		2		3'		4	5"		
½-*pulses*	*1*	*2'*	*3*	*4*	*5"*	*6*	*7'*	*8*	*9*	*10"*
¼-*pulses*	*1–2*	*3*	*4'*	*5–6*	*7*	*8'*	*9–10"*	*11–12*		

(*e*) take the cadency of the measure to be "trochee-anapest," trochee, *half-pulses 1 2'*; anapest (Ex. 69), *half pulses 3 4' 5"*. (*f*) take the cadency of the measure to be "iamb-amphibrach," iamb, *half-pulses 6 7'*; amphibrach (Ex. 71 (*a*)), *half-pulses 8 9 10"*.

(5).

	1	2'	3	4"			
½-*pulses*	*1*	*2'*	*3*	*4"*	*5'*	*6*	*7* *8"*.
						(*g*)	

(*g*) remember here, and everywhere else, that a manifestation of the amphibrach may be *rubato*.

The First Section is repeated.

SECOND SECTION. (6) Two phrases, as :

	piano			(*h*)								
	I'			II				III"				
	1		2'		3		4"		5		6"	
½-*pulses*	*1*	*2'*	*3*	*4"*	*5*	*6'*	*7*	*8"*	*9*	*10'*	*11*	*12"*
							sf				*sf*	

(*h*) The cadential climax of the phrase is measure II. The pulses therefore, if planned to show by sequence the nature of the rhythm, would read : 5 6' 1 2' 3 4".

(7) Four phrases, each of three measures. *Pianissimo.* The measure a plain ditrochee :—

	I				II				III			
	1		2'		3		4		5		6"	
½-*pulses*	*1*	*2'*	*3*	*4"*	*1*	*2'*	*3*	*4"*	*5*	*6'*	*7*	*8"*

RETURN to Third Section. Four phrases, the second as :—

	1		2'		3		4'		5		6"	
½-*pulses*	*1*	*2'*	*3*	*4"*	*1*	*2'*	*3*	*4"*	*5*	*6'*	*7*	*8"*
	forte						*ff*		*p*		*ff*	

THIRD SECTION. The same as the first.

Coda. Three phrases respectively of 6, 4, and 5 pulses ; the last as :—

	I						II				(*i*)	
	1			2'			3		4		5"	
½-*pulses*	*1*	*2'*		*3*		*4"*	*5*	*6'*	*7*	*8"*	(*9*	*10*)
¼-*pulses*	*1–2*	*3*	*4'*	*5–6*	*7–8"*		*piano*	*ff*	*ff*			
	piano			*fortiss*								

(*i*) pulse 5 is empty.

The music is repeated from beginning of Middle Section.

Allegro vivace. Learn in slow time, and with exaggerated tonal nuance. Practise with pauses after each phrase or clause ; and during the pause form in mind the idea of the coming phrase ; then execute the phrase quickly. This is one of the pieces that can profitably be memorised, and performed in mind, until every tonal and rhythmical feature is clear ; upon which it can be as accurately rendered on the player as the piano. It is a virtuoso piece.

(20) Brahms : *Hungarian Dance in E minor, No. 21. Vivace.* (Part 2—*più presto.*)

(21) Bach : the gavottes, from the *English Suite in G minor.* Here the dactyls are decorations of the rising-ditrochee of gavotte rhythm. There is, of course, nothing of Hungarian spirit in the music. (See Chapter XXV.) The vivacity and clearness of the music make it good to bring the pieces into association with the present group of executive studies. This remark applies to the following piece.

(22) Beethoven : *Sonata in G, Op. 79 ;* the finale. *Vivace.* 152 pulses to the minute. The dactyl a decoration of the pulse. An exceedingly difficult composition for the player-pianist, though but a miniature movement, and no more than a " trifle " for the pianist.

(23) Chopin : *Étude in G flat, Op. 25, No. 9. Assai allegro.* 112 pulses a minute. There is a dactyl to a pulse. You will discover the dactyl in the line of music which is next above the accompaniment. The accompaniment is the bi-sected chord, each chord filling one pulse. The upper part of the music has four notes to a pulse. But in the " alto " line, the note struck at the beginning of the pulse is of half-pulse quantity, and so is followed by two " shorts " in the manner of the dactyl. Refer back to Study No. 17; the accompaniment, *Middle Section.*

The profit that comes of studying this Chopin among dactyls, is the ease with which we realise the light detachment of the shorts of the dactyl (see page 282).

(24) Mozart : *Sonata in C minor* (connected with the *Fantasia*); the first movement.

First Section.

	phrase 1	
Clause 1	I	II
(*four*	1 2 3 4"	5 6' 7 8"
measures)	*1–2 3 4' 5 6–7" 8*	
	forte	*piano*
Clause 2	I	II
(*five*	1 2 3 4	5 6 7 8
measures)	*1–2–3 4–5 6–7 8*	*1 2–3*
	f p	*f*

Clause 3 as clause 1, but containing *two measures* only.

Clause 4 *six measures*, the fifth containing six pulses :—

piano *cres* *f* *piano*
I II' III IV' V· VI
1 2 3 4' 1 2' 3 4" 5 6' 1 2' 3 4"

Clause 5 *four measures.*

Clause 6 *seven measures*, the second containing six pulses :—

I II' III IV' V VI' VII"
1 2 3 (4)' 5–10"
forte *p* *forte*

Clause 7 *four measures.*

Clause 8 *four measures*—in this is a canonic imitation of the theme.

The coda at the end of Third Section has the ditrochee of

I
1 2' 3 4" 5 6' 7 8"
piano sf piano sf

(cf. Ex. 61).

Allegro molto. 100 pulses to the minute.*

(25) Beethoven : *Sonata in E major, Op. 14, No. 1;* the finale (see pages 230–231).*

Middle Section. Four sentences. The half-pulse is subdivided into three notes. The initial half-pulse of the measure may be empty in the treble.

Sentence 1 :—

forte
III IV' V VI" VII VIII' IX X"
5 6' 7 8" 1 2' 3 4" 5 6' 7 8" 1 2 3 4
1–2 3–4' 5–6 7 8" *1–2 3–4' 5–6 7"*

XI I' II"
5 6 1—2' 3 4
8 9' 10 11 12' 1–2–3" 4 5" 6 7 8"
piano (*rubato*)

* The measure in Study 24 has four pulses, the *motive* being compound; the measure in Study 25 has two pulses.

Sentence 2 :—

III–IV' V——VI" VII–VIII' I——II"
5 6–7–8' 1 2–3–4" 5 6–7–8' 1 2–3–4"
forte

Sentence 3 : in part as sentence 1 :—

piano *dim*
III IV' V VI" VII I II' III I II"
5——6 1——2 3 4' 5–6 1–2 3 4"
9–10–11 12' 1–2–3 4' 5–6 7–'8'

Sentence 4 :—

piano *cres* *dim*
III IV' V VI" VII–VIII–I——II"
1 2 3"

The Third Section of the piece resumes as shown in Chapter XXVI.

(26) Brahms : *Rhapsodie in E flat, Op. 119, No. 4.*

The piece is constructed of clearly defined sections. There are seven sections, the last being the coda ; but the form is, in the larger regard, still simple ternary.

PART I

The phrase is as :—

III IV V' I II"
1 2' 3 4' 5 6" 1' 2 3 4" 5 6 7–8"
1–2 3 4' 5–6 7–8' 1 2' 3–4 5–6 7–8"
(*a*) *sf sf sf*
(*b*)

(*a*) dactyls in measures III–V.

(*b*) pulses 2, 3, 4 are accentuated, as the great amphibrach of Ex. 71 (*a*) ; this amphibrachic motive is characteristic of the piece.

This, the first portion of the ternary structure, has twelve phrases as above, and a thirteenth to which must be given the measures of $\overset{\text{I II III–IV"}}{sfp}$. The thirteenth phrase is a superb anapest ; it is characteristic of the next portion of the piece.

PART II

Section 1. The measure is trochaic. The first pulse is divided into three notes, and the entire measure comes to the ear somewhat as Ex. 15 (page 125). Each pulse of the measure is stressed.

Certain measures have the syncopation of change of ictus (page 259),—1 2
1 2' 3 4' 5 6"

piano *dim*
(*a*) V VI' VII VIII" I II' III IV"

(*b*) V VI' VII VIII" IX X' XI XII" I II' III IV"
cres *f marcato* *più f* *sf*

(*c*) Here are two large eight-pulse anapests.

Section 2 : The music is now *grazioso*. Observe the cæsuræ.

(*d*) V VI VII" I II' III I II"

(*e*) III IV V" I II' III I II"

p *p* *cres.....*
(*f*) III IV' V VI" I II III IV"

(*g*) as (*d*)

(*h*) the response to (*e*) and (*f*), but as :—
p *cres* *f* *p dim*
III IV' V VI" I II' III IV"

Section 3 : Take (*a*) and (*b*) from above. Observe the *sfz* of the last two chords.

THE RETURN TO PART III

The music is a mysterious development of the theme of the opening phrase of the piece. The tone is *pianissimo ma ben marcato*. The end is a tumultuous *ff*, with amphibrachs of pulses 1 2–3 4. The amphibrachs are likely to be confusing. They must be well identified, not only for their present climactic value, but because they enunciate an idea of the coda, where powerful trochees come, but within the quantity of one pulse only.

(*a*) six of the phrases of III IV V' I II"

pp cres
(*b*) one phrase of III IV' I II"
5' 6 7 8" 1' 2 3 4"

(*c*) four of the phrases in (*a*) of this passage.
(*d*) a complex clause of extremist importance :—

forte cres *fortissimo*
III IV' V VI" VII VIII IX' X I II"
5 6–7 8' 1 2–3 4" 5 6–7 8—9' 10 11 12" 1' 2 3 4"
sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

PART III

Four phrases as from the beginning of the *Rhapsodie*. Tone as loud, and touch as marked, as possible. But the tone must not be bad, nor the touch violent.

(*Coda*)

Here at first are dotted-note trochees, of the quantity of the pulse. The " short " is a high *sforzato* note.

(*a*) one phrase : *fortissimo*
III IV' I II' III"
5 6 7 8' 1 2 3 4' 5 6"
sf sf

(*b*) one phrase : *fortissimo*
I II' III IV' V VI"
1 2 3 4"
sf sf sf sf

(*c*) five phrases as : I II from *fp* to *fortissimo*
1 2' 3 4"

(*d*) one phrase : I II' I II III"
1' 2 3 4" 1–2 3 4 5–6
sf sf sf *sfz*

When we can play such a piece as this with power and refinement, we have mastered the art of the player-piano in all greater objective respects. What lie beyond these, are the respects of sustained melody, intimate *rubato*, clear polyphony, and personality.

(27) Liszt : *Rhapsodie hongroise in E flat, No. 9,* " Le Carnaval de Pesth."

First Section, *moderato*. Based on a massive dactyl-spondee, the long of the dactyl (as is often the case) slightly trochaised in

the proportions of seven and one, the first note of the inflected long being double-dotted. Care must be taken not to affine the inflexion to the first " short " of the dactyl.

SECOND SECTION, *sempre moderato e capriccio.* The accompaniment is the amphibrach of 1 2–3 4'.

THIRD SECTION, *allegretto.* Syncopation in the bass: the pulse is in subdivision, and every fourth note in the subdivision of the pulse is tied to the note following. The motive in the upper part of the music derives from the amphibrach of *1 2–3 4,* but to the phrasing of $\overset{1'\quad 2\quad 3\quad 4.}{1'\ 2\ 3'\ 4\ 1\ 2'\ 3\ 4''}$ This movement would be intricate to explain, but is not complex to the mind. It is purely Hungarian in character.

FOURTH SECTION (the second part of the piece). This *finale* is highly diversified, and sectional.

(1) *presto.* Twelve measures, each of four pulses. The first measure as :

$$\overset{\text{I}}{1\quad 2'\quad 3\quad 4''}$$
$$1\text{–}2\ 3\ 4'\ 5\text{–}6\text{–}7\ 8''$$

(2) *un poco meno presto.*

Clause 1

I II III IV

1 2' 3 4 5–6' 7 8 9–10" 1 2' 3 4' 5 6" 1 2' 3 4' 5–6

The foregoing twice, and then measures III–IV once again. An extra-metrical *fermata* at the close.

(3) *allegretto.*

Clause 1 I II *rit*

1 2 3 4' 5 6 7 8' 9 10"

1–2 3 4' 5 6 7–8

Take Clause 1 twice.

Clause 2 I *rit*

1 2 3 4' 5 6"

1–2 3 4' 5–6 7–8'

Take Clause 2 four times. Then take Clause 1 twice, and Clause 2 three times.

poco più animato. A passage, somewhat of cadenza-like nature, in conclusion of (3).

(4) *presto.* Recapitulation and development of (1). Sixteen measures, very strongly chordal, settling into *1–2 3 4' 5–6–7–8"*. Here ends the first main part of the *finale.*

(5) *più animato.* (With this begins the second part of the *finale*).

Clause 1 I II
1 2 3 4' 5 6 7–8" (three times)
VII
1 2 3 4 5–6 (once)

The remainder will analyse itself. Make a large *rall* in the final
1 2 3 4
1–2 3 4' 5 6 7–8 and anticipate a change of rhythm, style, and pace.

(6) *allegro moderato.* A development of the opening *moderato* of the rhapsody.

(7) *presto.* A development of the *allegretto* (3) of the present section. It rapidly becomes *ancora più presto.* The ending is one of those passages which inform us as to what is master, we who play, the music, or the instrument.

(28) Liszt: *Hungarian Rhapsody in A minor, No. 15* (the Rakoczy March).

The melody of the Rakoczy march is a national Hungarian melody. Berlioz develops it in the "Hungarian March" of his *Faust.* The march-theme is as :—

(8) 1 2' 3 4" 5 6 7—8"
(7–8) *1–2 3 4' 5–6 7 8" 1–2 3–4 5–6–7–8*

The theme of the Trio is in the diiambic, with subsidiary anapests:

8 1' 2 3" 4 5' 6 7"
7 8 1–2' 3 4 5–6

(29) Schubert: *Phantasie in C, Op. 15;* the first movement (*allegro con fuoco, ma non troppo*); the second movement (*adagio*); and the fourth movement (*presto*).

This is the famous "*Wanderer*" fantasia. It was written in 1820, when Schubert was twenty-three. He himself could not manage the *finale,* and would hit the keys and say, "Let the devil come and play it." Schubert wrote the work for a pianist named

von Liebenberg, who probably could play the last movement without Mephistophelian aid.

Schubert wrote several songs into the title of which comes the word "wanderer." There are, for example, the *Wanderers Nachtlied* to Goethe's

Der du von dem Himmel bist,
Alles Leid und Schmerzen stillst

and the *Wanderers Nachtlied* which begins

Über allen Gipfeln ist Ruh'.

In each of these songs the accompaniment is dactylar. The song on which the fantasia is based is the larger piece called *Der Wanderer*. The theme of the slow movement of the fantasia, is the accompaniment of the words

Die Sonne dünkt mich hier so kalt,
Die Blüthe welk, das Lieben alt.

Thus we see from these iambic feet, that dactyls may be accompaniment to melody that is not, and cannot be, dactylic. Hence come all the intricacy of musical rhythm, its changes of cæsura and permutations of motive, and its eternal difference from verbal rhythm; yet hence also comes the great fact that a musical rhythm contains and enforces the main foundational rhythm of poetry, using the characteristics of the latter for its subsidiary movements. I now refer the student to the remarks on page 121.

But Schubert was not responsive to the control of poetic prosody. He was an "absolutist," for all his seven hundred songs. It is in Wolf that we find poetic and musical rhythms in perfect agreement and mutual fitness.

IV

Pulse-dactyl in Triple-time

(30) Schumann: *Novellette in D major, Op. 21, No. 5.*

The section *vivo* (the fourth section of the piece). The entire composition is good study in the various motives of the molossus. The opening phrase of the first section is :—

	I				II				III				IV
3	1	2	3		1	2	3		1	2	3		1
4	*5*	*6*	*1'*	*2*	*3*	*4'*	*5*	*6"*	*1*	*2–3*	*4–5*	*6"*	*1*	*2'*	*3*	*4'*	*5*	*6*	*1"*
							sf				*sf*		

From the regard of the player-pianist, this work of Schumann's is worthy full analytical study.

(31) Chopin : *Polonaise in F sharp minor, Op. 44.*

This is the polonaise famous for the *tempo di mazourka* which forms the middle section. The six crochets of the mazurka measure have the same quantitative value as the six quavers of the polonaise measure. Thus the change is, in rhythm, but an alteration of ictus and cæsura :—

	1		2		3"	
Polonaise : molossus	*1*	*2'*	*3*	*4'*	*5*	*6"*
Mazurka : spondee	*1*	*2*	*3'*	*4*	*5*	*6"*
	1			2"		

We dealt with this parallelism of molossus-measure and spondee-phrase in Chapter XXVII.

(32) Chopin : *Polonaise in C minor, Op. 40, No. 2.* (See page 253).

The dactylar passages in the polonaise reveal the difference between Polish and Slavonic music, and Hungarian music.

(33) Weber : *Polacca brillante, Op. 72.*

The accompaniment is mostly in the trochee of the pulse. And the dactyl of the pulse has a dotted-note for the first of its shorts.

All polonaises and polaccas have the dactyl (" polacca " is Italian for polonaise, and both words derive from " Polish ").*

But it is the general tendency of molossus measures to settle into the rhythm of Ex. 85 (*1 2' 3" 4' 5 6"*), and this militates against the free operation of the dactyl in triple-time. From this arises the difference between the polaccas of Weber and the polonaises of Chopin ; each is in the molossus measure, but the first is the product of a musician who had less rhythmical power than was required to compel the dactyl to conform to triple-time.

The metre for this motive is duple and quadruple, not triple.

* The first pulse of the bolero is dactylar.

(1 2 3).
(*1–2 3 4'*

It therefore agrees curiously with the Hungarian rhythmical genius, which has little, if any, use for triple-time.

The dactyl takes us from the Arabs and the Moors, into Spain thence to Hungary, and further into the classical world of Beethoven, the strangely youthful world of Schubert, and the contrasting worlds of Chopin, Liszt, and Brahms. Brahms has the greater precision, Liszt the greater impulse, Chopin the greater stateliness, and Schubert the greater ease, variety, and extent. Schubert, moreover, has the further convenience for us player-pianists in the respect that when once he has established a rhythmical motive, he keeps to it for a long while.

(34) Schubert: *Divertissement à la hongroise, Op. 54.*

(35) Chopin: *Étude in F, Op. 10, No. 8.*

(36) Chopin: *Étude in A minor, Op. 25, No. 11.*

(37) Chopin: *Rondeau, Op. 1.*

(38) Chopin: *Rondeau, Op. 16.*

(39) Brahms: *Sonata in F minor, Op. 2;* the last movement, *animato* section (for the motive of Ex. 21, page 127). See also the Schubert *Moment musical, Op. 94, No. 4,* on page 285.

(40) Brahms: *Hungarian Dance in E major, No. 10.*

CHAPTER XXIX

FUGUE

THE fugue is conventionally played chiefly with regard for the "subject," or theme. Performers consider it necessary "to bring the subject well out"; and teachers give pupils diagrams where the appearances of the subject, or of portions of the subject, are shown in thick lines.

Often the subject is not the principal detail of the passage containing it; and always the circumstances surrounding and preparing for the appearance of the subject are the chief qualities and characteristics of the composition. A fugue is a discourse upon a text. The composer states his text, and then proceeds to express thoughts arising from it, with constant allusion to the letter of the text.

Sometimes the subject will not appear for several clauses. When it appears, it is usually in several voices, either successively, or simultaneously in close canonic imitation.

The phrases in a fugue are of irregular length, but all are well cadenced. The cadences are not conclusive, however, because the subject generally enters in the course of the cadence, compelling a continuous forward progression.

The form of the fugue is the two-part. A large cadence occurs about the middle of the piece, at a pronounced modulatory point. (The steps to the modulation are lengthy.) Each of the two parts is itself in binary form; but the first part is often ternary. Thus the architecture of the fugue is :—

Part I			or :—Part I		
First	Section :	*exposition.*	First	Section :	*exposition.*
Second	,,	*1st development*	Second	,,	*counter-exposition.*
			Third	,,	*1st development.*
Part II					
First	Section :	*2nd development.*			
Second	,,	*recapitulation.*			
Coda.					

Understanding of fugue architecture depends on sense of tonality, or key-relationship. Its phraseological nature is made clear in

performance by correct cadential presentation of clause and sentence.

The " phrase " is determined by the length and cadency of the subject. Phrases intervening between appearances of the subject are invariably of irregular length. The clause and sentence are determined by the structural cadences. You may regard a prominent entry of the subject as the beginning of a sentence. Sentences may begin without the subject, but rarely end so, except when the sentence passes into another sentence where comes a climactic statement of the subject.

The rhythm of the subject should be learnt in the abstract. The material of the entire piece is embodied in the subject, and material strange to the subject need not be anticipated.

Fugue playing requires ceaseless cadential poise and intimate *rubato*. It belongs to the order of art represented in reading Milton and Shakespeare. Until I realised that the nature of fugal music was not what I had been taught in the musical academy where I spent seven student years, I believed this class of music could not be performed on the player-piano. The remarks I make at the end of Chapter IX grow out of my altered opinion, also the footnote on page 269. But fugue playing still remains the highest attainment of the player-pianist. To play a march or Hungarian Rhapsody is as reciting a Kipling or Macaulay poem, while to play a Bach fugue is as reciting Browning's *Rabbi ben Ezra* or reading the concentrated and interwoven thoughts of Shakespeare in his final periods.

II

The following studies are from the first book of *The Well-tempered Clavier*. The accompanying preludes have been studied in former chapters.

I give the rhythmical outline of the subject of each fugue.

(1) *C minor.*

| | | |

(*a*) the "anapest-spondee."
(*b*) the rising diiamb of the two-pulse measure.
(*c*) the rising diiamb of the two-measure phrase.
(*d*) the amphibrach (Ex. 71 (*a*)).
(*e*) the amphibrach-falling (Ex. 21) in half-pulses *5 6–7 8'*.

(2) *C sharp major.*

measures	II			III			IV			I		
pulse	3		4'	5		6"	7		8'	1		2"
½-*pulses*	*4*	*5*	*6'*	*7*	*8'*	*1*	*2*	*3"*	*4*	*5'*	*6*	*7'*	*8*	*1'*	*2*	*3"*

(3) *E flat minor.*

pulses	1		2—3		4'			5		6'			7		8—1		2"
½-*pulses*	(*a*)	*1–2*	*3–4–5*	*6'*	*7*	*8"*		*1*	*2*	*3–4'*			*5–6*	*7–8–1*		*2'*	*3–4*

(*a*) see page 223.

In the latter half of the piece, the theme appears in notes of double size (see the *coda* of *Ende vom Lied*, page 216).

(4) *E minor.*

Triple-time, four notes to a pulse. Each pulse may be taken to contain a trochee in double-pyrrhic. The counter-subject is as shown :—

	pulses	1				2				3"		
Subject		*1*	*2*	*3*	*4'*	*5*	*6*	*7*	*8'*	*9*	*10*	*11*	*12"*
Counter subject		*1–2*	*3–4–5'*			*6*	*7*	*8'*	*9*	*10*	*11*	*12"*	

(5) B *flat minor.*

	1	2—3		4	
	1–2	*3–4–5'*		*6*	*7*	*8"*

(6) *B major.*

	II				III'			IV				I"				
2		3'		4		5"		6		7——8			1"			
2	*3'*	*4*	*5–6"*		*7*	*8'*	*1*	*2"*	*3*	*4*	*5–6–7–8*			*1"*		
											trill					

The above is the accepted phrasing. The following is a better phrasing :—

			II				III'				IV				I"	
	2'			3		4"		5		6'		7—8			1"	
2	*3*	*4'*	*5–6*		*7"*	*8*	*1'*	*2*	*3*		*4"*	*5–6–7–8*			*1"*	

CHAPTER XXX

A WORD TO THE TEACHER

THE teacher need not use a greater proportion of commonplace music than I include in this book.

Men and women who make use of the player-piano in private life, are ordinarily people of character, general interests, and mental activity, the present-day equivalent of the people who, from Furnivall to Pepys, could sing at sight in a madrigal. Commonplace music will not hold them. They like recreation; but only when its material occupies their minds, and so they want no sentimental waltzes or *Murmurs of the Waterfall.*

Study has to be graded to suit individual requirements; yet the principle is invariable that every two pieces must explain one another, and that a sequence of pieces must be mentally progressive.

To show the average taste of the amateur player-pianist, I give a list of compositions made by a girl during the first two years she used the instrument. The girl was not experienced in music, and had been to few concerts. In a vague way she knew that Bach, Beethoven, Wagner, and others, were mighty men, but beyond that was ignorant of the accepted opinions. Having access to a library collection of some eleven hundred rolls, the girl played through what came first to hand, and recorded in the list the names of the pieces she would want to have periodically from the Subscription Library.

The works marked with an asterisk were especially pleasing, and those set up in capitals the most pleasing of all.

Chopin.	*The Maiden's Wish.**
Elgar.	*The Wand of Youth.**
Mozart.	*Turkish March.*
Liszt.	*Hungarian Rhapsody, No. 11.**
Schumann-Liszt.	*Spring Night* (song transcription).
Schumann.	*Novellette, Op. 99.*

Mendelssohn.	*Lieder, No. 20.*
Debussy.	*Nocturne, Fêtes.*
Saint-Saëns.	*Le Rouet d'Omphale.**
Tchaikovski.	*Symphony No. 6.*
Richard Strauss.	*EIN HELDENLEBEN.*
,,	*Sonata Op.* 6 (last movement).*
Chopin.	*Étude, Op. 25, No. 9.**
Weber.	*Allegro, Op. 49* (from *Sonata III*).*
Chopin.	*Waltz, Op. 64, No. 2.*
Schumann.	*Carnaval* (first roll).
,,	*Carnavalpranck, Op. 26, No. 1.*
Schubert.	*Sonata in B flat.*
Liszt.	*Rhapsodies Nos. 18 and 10.*
Chopin.	*Posthumous Waltz, in E minor.*
Schumann.	*Carnaval* (second roll).
Schubert.	*Fantaise, Op. 15.*
Weber.	*Sonata, Op. 49* (third movement).
Strauss.	*Enoch Arden.*
Schumann.	*Carnaval* (third roll).
Grieg.	*Lyric Suite, Op. 62* (first roll).*
,,	,, (second roll).
Chopin.	*Polonaise, Op. 71, No. 3.*
Mendelssohn.	*Scotch Fantasie, Op. 28.*
Beethoven.	*Andante in F.*
,,	*Sonata, Op. 31, No. 1.*
,,	32 *Variations.*
,,	*Sonata, Op. 31, No. 3.**
,,	,, *Op. 111.**
,,	,, *Op. 10, No. 1.**
,,	,, *Op. 53.*
,,	*Sonata Pathétique, Op. 13.*
,,	*Sonata, Op.* 28.*
,,	,, *Op. 22* (first three movements).
,,	*Waltzes in E flat.*
Wagner.	*Tristan and Isolde Prelude.**
Strauss.	*Festival March, Op. 1.**
Mozart.	*Sonata No. 18.*
Beethoven.	*Deutscher Tanz, Nos. 1 and 3.*
Bantock.	*WITCH OF ATLAS.*
,,	*Egyptian Suite.*
Mozart.	*Sonata No. 6.*

Corder.	*PRELUDE No. 2.*
Chopin.	*Valse, Op. 70, No. 3.*
Weber.	*Sonata in E minor, Op. 70.**
Bach.	*Fantasia in C minor.*
Beethoven.	*Bagatelles, Op. 33.*
Tchaikovski.	*Pianoforte Concerto, Op. 23.*
Beethoven.	*Variations on God Save the King.*
,,	,, *Rule Britannia.*
,,	*Rondo, Op. 129.*
,,	*Variations, Op. 35.*
,,	*Symphony in A major.*
Mendelssohn.	*Andante and Rondo Capriccioso, Op. 14.*
Liszt.	*Hungarian Rhapsody, No. 8.*
Weber.	*Sonata, Op. 49* (second movement).
Beethoven.	*Symphony, No. 2* (*scherzo*).
Schubert.	,, *No. 7* (movements *2*, *3*, and *4*).
Chopin.	*Rondo, Op. 1.*
Bach.	*Well-tempered Clavier, Fugue No. 11.*
,,	,, ,, ,, *No. 9.*
,,	*Fugue in A minor* (organ).
,,	*Præambulum.*
,,	*Gigue from French Suite, No. 5.*
Chopin.	*Nocturne, Op. 9, No. 3.*
Strauss.	*Burlesque in D minor.*
,,	*Intermezzo, Op. 9, No. 3.*
,,	*Salome.*
Reger.	*Waltzes, Op. 11.*
Cyril Scott.	*Water Wagtail, Op. 71, No. 3.*
Weber.	*Rondo brillante, Op. 62.**
Auld lang syne.	
Liszt.	*Hungarian Rhapsody, No. 13.*
Cyril Scott.	*Pierrette.*
Chopin.	*Valse in D flat, Op. 64, No. 1.*
York Bowen.	*Suite in D minor.*
Chopin.	*Nocturne, Op. 37, No. 1.*
,,	*Polonaise, Op. 44.*
Weber.	*Les Adieux.*
Elgar.	*ENIGMA VARIATIONS.*
Debussy.	*L'Enfant Prodigue.*
Rimsky-Korsakoff.	*Capriccio, Op. 34.*
Chopin.	*Mazurkas, Op. 59.*

Chopin.	*ROMANCE, Op. 11.*
Gung'l.	*Rheinsegen Walzer, Op. 218.*
Brahms.	*Hungarian Dance, No. 1.**
Richard Strauss.	*Rosebearer.*
Tchaikovski.	*Symphony, No. 5* (finale).
Rachmaninoff.	*Prelude, Op. 23, No. 1.*
Chopin.	*Valse brillante, Op. 34, No. 1.*
Rachmaninoff.	*Prelude, Op. 23, No. 5.*
„	„ „ *No. 2.*
„	„ „ *No. 6.*
Bache.	*L'Irrésistible Galop.*
Saint-Saëns.	*SECOND CONCERTO* (third movement).
Grieg.	*Symphonic Dances.*
Debussy.	*L'Après-midi d'un Faune.**

CHAPTER XXXI

POLYMETRE AND SYNCOPATION

I

In section VI (page 259), I gave studies only in the cæsural change which converts the $\frac{6}{4}$ (or $\frac{6}{8}$) metre into the $\frac{3}{2}$ (or $\frac{3}{4}$); that is to say, I gave studies only in that syncopation by change of ictus which converts (*a*) the spondee-measure with ternary division of the pulse, into (*b*) the molossus-measure with binary division :—

(*a*) I· II· (*b*) I II III
1 2 3' 4 5 6" 1 2' 3 4' 5 6"

In those studies, the spondee is the normal, and the molossus the variation. See pages 259–263.

I remarked on page 260 that the corresponding variation takes place in music where the normal measure is the molossus, when a cadency of the $\frac{6}{8}$ (for example) appears amid prevailing cadencies of the $\frac{3}{4}$. I did not give studies in this variation of metre, chiefly because it belongs for the most part to either very old or very new music, and—for obvious reasons—such music could not be conveniently worked into the body of our work.

At one time, the alternation of $\frac{3}{4}$ and $\frac{6}{8}$ metres was a regular feature of music; also the concorporation of the two metres, the $\frac{3}{4}$ coming in one voice while the $\frac{6}{8}$ came in another. (The system of alternation is adopted by modern editors of plain-song mediæval hymn tunes; but the editors enlarge the actual quantity, as well as change the cæsuræ.) By the time of Bach, the concorporation was restricted mostly to the dance known as the *courante*.

There were two forms of the courante. One form was of Italian origin, and was by Bach specifically named the "*corrente*." This is the form Handel wrote in: it does not often employ the present syncopation.

The Italian form is sometimes written in a one-pulse bar, as is the normal Beethoven *scherzo*. The time-signature is $\frac{3}{8}$. It then runs in two-bar (spondaic) measures, exactly as the *scherzo*. The final bar strikes a chord on count 1, and then the music ceases :—

(1) Partita No. V, G major, *Corrente* (*molto allegro*).

Sometimes the music is elaborately " figured," and beats are tied, in the manner of the slow movement of the *Italian Concerto* of Bach :—

(2) Partita No. VI, E minor ; *Corrente* (*allegro vivace*).

We can use the " extended metrical counting " in such pieces as the foregoing, taking care to observe any possible three-bar measure that compels an extension to a nine-count passage. We are now exactly in the position arrived at with the *scherzos* and other pieces of Chapter XXVII, section VI, and can realise that our six counts of the spondee measure may again have to be articulated into the six counts of the molossus :—

(3) French Suite, No. 2, C minor ; *Corrente* (*vivace*) :—

Part 1 (played twice) : twelve of the spondee-measures.

Part 2 (played twice) :

(*a*) seven of the spondee-measures.
(*b*) four of the same, the last *ritenuto*.
(*c*) a three-bar measure (nine counts), normal in the upper part, but in the bass articulated as :—
1 2' 3 4' 5 6' 7 8 9" (see pages 147–148).
(*d*) four of the spondee-measures.

This old dance, idealised by Bach and Handel, is sometimes very graceful, running along in brightness and clarity. It is then written in the bar of three crotchets ($\frac{3}{4}$), and its movement does not cease until the last beat of the cadence-bar. The crotchet is divided into semiquavers :—

(4) French Suite, No. V, G major (*allegro*).
(5) French Suite, No. VI, E major (*allegro e leggiero*).

Sometimes the style of this particular form of the dance is less graceful and more vigorous. The beat now will be divided into a triplet of quavers ; and divisional counting requires nine counts to the bar. Under such circumstances, the dance approximates to a gigue :—

(6) French Suite, No. IV, E flat major (*allegro*).

This type of movement with ternary division, may prevail in pieces which end at once on the down-beat of the cadence-bar :—

(7) Partita No. I, B flat major (*vivace*).

In the following *corrente*, the movement comes to a close, not on the first crotchet, nor on the third, but on the second :—

(8) Partita No. III, A minor (*allegro*).

In this eighth piece, the crotchet divides into semiquavers, and there is much dotted-note movement.

The dances from (4) to (8) have none of the syncopation by change of ictus ; but the pieces should be intimately known first for the sake of triple-time in general, and secondly for the sake of the grander type of *courante*.

The *courante* most characteristic of German music from 1600 to 1750,* is written in the molossus-*bar* which has the signature of $\frac{3}{2}$ (i.e. three minims). Its spirit is variously strong and powerful, impassioned, spiritual, and nobly lyrical. The style may be polyphonic, and so the compositions belong to the phase of study which includes the fugue. The essential feature of its rhythm is, that the cadence-bar shall be spondaic, the movement ceasing upon the fourth crotchet—1 2 3' 4–5–6" :—

(9) English Suite, No. III, G minor (*allegro vivace*).

(10) English Suite, No. IV, F major (*molto allegro*).

(11) Partita No. II, C minor (*allegro*).

The molossus measures have for the most part the secondary stress of triple-time upon the middle minim (Ex. 68 and Ex. 29). The crotchet movement is often as the anapest-amphibrach of Ex. 84. All *courantes* of which the signature is the $\frac{3}{2}$ have delicate occasional accentuations, upon the fourth crotchet of the measure, that reflect the influence of the spondaic cadency.

The spondaic measure is indubitably clear to the senses in the following :—

(12) English Suite, No. I, A major, the first *courante* (*allegro moderato*).

Part 2—the third measure.

(13) English Suite, No. II, A minor :—

Part 1—measures 4, 5, and 6.

* A *courante* should always be preceded on the player roll by the *allemande* belonging to it, because in the architecture of the Bach suite *allemande* and *courante* are inseparable.

(14) English Suite, No. V, E minor (*allegro vivace*) :—
Part 1—the last measure but one.

The following are the most richly complex in these respects of all the *courantes* of the epoch :—

(15) Partita No. IV, D major (*allegro*).

(16) French Suite No. I, D minor (*allegro*).

(17) English Suite No. 1, A major ; the second *courante*, with its two " doubles " (i.e. variations) (*allegro vivace*).

(18) French Overture, B minor (*allegro*).

Occasionally the *courante* is compounded in character and substance of the two types—that which has the signature of $\frac{3}{4}$ (or $\frac{3}{8}$), and that which has the signature of $\frac{3}{2}$. The music is then written in the bar of six crotchets. The spondee-measure becomes the prevailing cadency, and so the signature is the $\frac{6}{4}$. The molossus cæsuræ are now the exception :

(19) French Suite, No. III, B minor (*allegro vivace*).

Chopin, in his *Valse in A flat, Op. 42*, has in the accompaniment of the normal $\frac{3}{4}$ metre, but uses in the melody the cadency of the $\frac{6}{8}$. Bach does something the same in the brilliantly interesting *Minuet* of the fourth Partita. This piece is in three crotchet bars, and the clauses are all of four-bar length. You may practise in slow time, and count in sixes—a count to a note. Wherever the music is in single notes, the six counts are to be *1 2 3' 4 5 6"*. Wherever the music is in three-voice writing (as in the cadences) the counting is to be *1 2' 3 4' 5 6"*. There is one clause where the writing is two-part ; here the bass is in $\frac{3}{4}$ time, and the treble in $\frac{6}{8}$.

Brahms uses the syncopations by change of ictus, effecting thereby a momentary change of metre, in the following pieces :—

Intermezzo in A major, Op. 118, No. 2. The bar is the $\frac{3}{4}$, and the motive either the anapest of Ex. 72 or the amphibrach of Ex. 71*a*. (I am speaking of the first section of the piece). The 29th bar is in the metre of $\frac{6}{8}$.

Romanze in F major, Op. 118, No. 5. The bar is the $\frac{6}{4}$ during the first section. The measure is ditrochaic, in simple form (Ex. 9) with use of that trochee I called the " falling-iamb," Ex. 23. Bars 4, 8, 12, and 16, are in the metre of $\frac{3}{2}$.

This *Romanze* might serve as introduction to the *courantes* (9) to (19) of the above collection.

In the *Capriccio in C sharp minor, Op. 76, No. 5*, Brahms has a $\frac{6}{8}$ bass and a $\frac{3}{4}$ melody. (The latter portion of this piece—except the concluding seven bars—is in $\frac{2}{4}$ time).

Even in the simplest music, two metres may be thus concorporated. Thus in the second of the Schubert *Écossaises, Op. 18 (a)*, the clauses of the second sentence are phrased (in the upper part only) into *1 2 3' 4 5 6' 7 8"* whereby the four minims of the clause become two dotted minims and a minim.

When the player-piano phrases incorrectly (page 35) it is usually trying to establish this concorporation of metres in places where the composer does not want it.

Finally with regard to the syncopation by change of ictus and cæsuræ,—the *phrase* of the *courante* in $\frac{3}{2}$ metre may be subjected to this syncopation, and the great spondee of two three-minim measures converted into a spacious molossus of three two-minim measures. The third minim is rhythmically the strongest (Ex. 29, page 130). Take as instance Part 2 of Study 14 from above, and cadence the first four measures thus :—

(Normal) measures	I·					II·						III·					IV·							
Minims	1		2		3'		4		5		6"	1		2'		3		4"		5		6		
Crotchet-counts	*1*	*2'*	*3*	*4'*	*5*	*6"*	*7*	*8'*	*9*	*10'*	*11*	*12"*	*1*	*2*	*3*	*4'*	*1*	*2*	*3*	*4"*	*5*	*6*	*7*	*8*
													cres		*rit*		*ten*		*dim*					

Pedalling rhythmically, you deliver a stroke against the ninth minim ; pedalling metrically, you strike the tenth. The ancient *courante* justifies the remarks made on pages 236–8, and allies itself with the mazurka (page 261 *n.*).

II

The metres that count to five and seven (page 235) can be approached afresh, from the position of this polymetrical combination and alternation of the molossus- and spondee-measures of equal quantity. That is to say, quintuple and septuple metres can be observed afresh by light of the principles of the order of syncopation which is affected by change of cæsura and ictus. The matter, however, goes beyond the range advisable in an elementary practical text-book of musical rhythm ; it requires, moreover, a study of pieces from pre-Bach times and post-Brahms times, and so I may not more than outline it here.

The polymetre of the *courante*, as we have seen, permits three pulses counting

I II III
1 2' 3 4' 5 6"

to appear on one voice, and at the same time two pulses in another voice counting

I· II·
1 2 3' 4 5 6".

The former measure is the molossus, the latter the spondee; the actual quantity of time in each measure is the same. Now if the pulse in the spondee-measure were the same in quantity as the pulse in the molossus measure, we should have a normal four-count spondee-measure. If this normal four-count measure is combined with the molossus-measure, it ceases before its companion, because its quantity is the smaller. But if it alternates with the molossus-measure, it converts the movement into ordinary quintuple-time:

I II III' IV V"
1 2' 3 4' 5 6" 1 2' 3 4"

The spondee portion of this quintuple compound-time sometimes admits a *rubato* that approximates the spondee of counts *1 2' 3 4* to the spondee of counts *1 2 3' 4 5 6"*.

Reger: *Intermezzo in C major, Op. 32, No. 5.*

First Section: *andante.*

(*a*) 4 5' 1–2–3" .....six times
4 5' 1–2–3' 4 5" .....once
(*b*) 1 2–3'.....once
4 5' 1 2–3" .....five times
4 5' 1 2–3' 4 5" .....once

Second Section: *più mosso* ("double as fast").

(*a*) 1 2' 3 4 5" 6 7 8' 9 10" ...twice
1 2 3' 4 5" 6 7 8' 9 10 11"..once
1 2' 3 4 5" .....three times
(*b*) 1 2' 3 4 5" 6 7 8' 9 10" ...once
1 2' 3 4 5" 6 7' 8 9 10" ...twice
(*c*) 1–2–3 4–5' 6 7' 8 9 10" .....eleven times
(*d*) *più adagio* .....once
1' 2" 3 4' 5 6' 7 8' 9 10" ...once.

III

It is necessary for the student to understand clearly that *syncopation*, as an attribute of rhythm, is modern, and that it does not exist in music of the polymetrical centuries. Therefore,

if we take our modern mind to polymetrical music, and perform the music with the throb and force of modern syncopation, we falsify it. This fact is not generally known, by editors, teachers, performers, and writers, and such a statement as the following is frequently made, to the confusion of the student (the remark was made by a musician in 1921 relative to "rag-time"): "Syncopation is among the oldest musical effects, and was used artistically by composers centuries before the negroes saw America," which is to say, hundreds of years before 1620. Polymetrical music is peculiar only when played incorrectly; played correctly, it is worthy its place by the side of Shakespeare. Of late, music has tended once again towards polymetre; and so extremely modern music is made clear by knowledge of extremely old.

Modern syncopation is in metre what chromatic notes and chords are in harmony—an "accidental" departure, in one voice or in all voices, from the normal metre into another metre, but not a departure long enough to establish the metre thus touched upon. Polymetre is as a modulation in harmony; it may be "transient," or "absolute." Some forms of syncopation are characteristic, as the *alla zoppa*, and as that syncopation which produces the accompaniment in Schumann's *Warum?* The latter syncopation has an office in rhythm somewhat similar to the office served in harmony by a trill between a note of the key and a chromatic note a semitone away.

The student may observe ancient and modern polymetre in the following pieces (he will need to read the music from the printed score): —

(1) Byrd: *The Bells* ("Alte Meister des Klavierspiels," *Peters ed.*)

(2) Gibbons: *Fantasia of foure parts.*

(3) Brahms: *Intermezzi, Op. 76, Nos. 6* and *8.*

(4) Reger: *Rhapsodie* (den Manen J. Brahms), *Op. 24, No. 6.*

(5) Casella: *À la manière de Vincent d'Indy,* "Prélude à l'Après-midi d'un Ascète" (1914).

(6) Casella: *Pagine di Guerra* (1915), *No. 4,* "In Alsazia: croci di legno. . . ."

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